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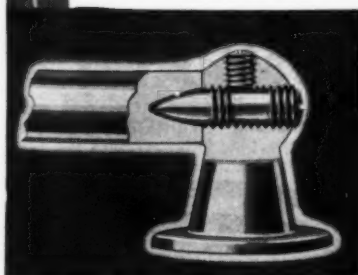
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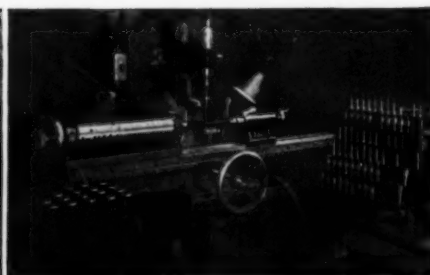
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Music Educators Journal

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The Scope of the Music Education Program

HOWARD HANSON

IN PROPOUNDING the general theme, "The Scope of the Music Education Program," with specific references to music's relation to general education, its relation to the humanities, and finally its relation to the world community, the Music Educators National Conference is taking an important step in a direction which is, I am convinced, in line with the best in progressive thought. It is another important step in the steady development among enlightened educators of the conception of education as the training of the whole person—his mind, his body, his character, his social relationships, and, last but by no means least, his emotions and aesthetic sensitivity.

It means, also, another step in bridging the artificial gap between music education and general education, between the arts and the other humanities. It means one more nail in the coffin of the idea that general education is "book-larnin'" primarily on subjects which are capable of factual analysis—or which can be converted into such an approach. It is correcting that misconception that music education is a field suitable only for the highly gifted who will someday become professional musicians.

There are so many constantly recurring evidences of the importance of the arts, and particularly of music, in the social and cultural development of the community that it is hard to realize why there has ever been a problem in its relation to general education. All of us know, however, that the problem has been a very real one and that it still exists to a fairly formidable degree. I recall that when the Music Teachers National Association met in Rochester, the late Frank Damrosch, then director of the Institute of Musical Art in New York City, stated, quite categorically, that no university or college could ever produce a competent musician.

There are a number of distinguished musical scholars today who take an opposite position. They seem to encourage the feeling that musical scholarship, or musicology as it is generally called, should be quite divorced from musical participation, and in this rarified form, should take its place among the humanities. If performance is countenanced at all, it is glorified and camouflaged under some such title as "Collegium Musicum," the Latin phrase undoubtedly serving as an antiseptic against the base elements of performance!

Nor have educators in the higher brackets of college and university education always been completely happy

in handling the problems relating to the arts in general education. The frequently quoted Harvard report, "General Education in a Free Society," is an excellent example. This generally admirable document, which presents so many provocative ideas in the fields of the sciences, the social sciences and some of the humanities, becomes hopelessly bogged down in dealing with music and fine arts. Apparently the committee which wrote the report had scant consultation with musicians in writing the very short sections of the report which have to do with this field. The findings do not, for example, represent the opinion of the very excellent faculty of their own music department.

As an illustration of the degree of uneasiness with which many academic persons still approach the arts, I shall quote briefly from the report:

"A training in the musical skills is hardly within the province of general education, but participation in choral singing or in orchestral performance can be of the greatest value for large numbers of students." One wonders here just how orchestral performance, which, according to the report, is of "the greatest value" can be achieved without somewhere, somehow, developing those lowly skills to which the report refers. Apparently, it is not to be attained either in college or in the secondary schools, for after emphasizing the importance of choral singing, which apparently, in the opinion of the committee, requires no knowledge of music, the report firmly states, "There has been an unfortunate tendency in the schools (*i.e.*, high schools) to concentrate on the imparting of musical techniques and on the reading of musical notation. This is too theoretical. Practice should precede theory, and theory when it comes should be pertinent to the practice achieved. The pupil must first be given musical experience: listening to music and, even more, participating in it." Here I find myself hopelessly baffled. Apparently, the student should play music before he can read it! Inasmuch as comparatively few of us are born with the ability to read music and since I am reliably informed that practically no one is born with a knowledge of how to play the oboe, I cannot understand this strange reasoning.

This reminds me a little of my high school superintendent, who, upon hearing that I planned to go to New York to enter a professional music school after graduation from high school, called me into his office for consultation. When he found out that the rumor was true

his reply was, "I don't see why you want to go into music. You have brains"!

We have come a considerable distance since those days and yet the integration of the arts as a normal part—now necessary part—of life, and therefore of education for living, has by no means been completely solved. It is a pleasure to repeat here what I have said before on numerous occasions, that the public schools have been far more successful in leading the way to such integration than any other branch of the teaching profession. You have been successful, I believe, primarily because you have accepted music in its entirety—creation, performance participation, appreciation through listening, and musical scholarship. In this way you have avoided the pitfalls which arise in cutting any integral subject into parts.

I can recall when the approach of even public school music educators was not very enlightened. I remember well the horrified disapproval of certain conservative educators when high school orchestras first began to perform Beethoven symphonies, profaning the works of the master by laying impious young hands on his works. It all seems a very long time ago! We realize today that it is unwise and frequently impossible to separate appreciation from performance, scholarship from technique, knowledge from skill. In an art these elements are too closely interrelated.

Thanks largely to the influence of the public schools, the importance of active participation in developing an understanding and appreciation of the arts is now becoming generally recognized, except, perhaps, in the most rarified academic atmosphere. We have not yet begun to solve the problem of "appreciation" apart from participation. It is highly important that we solve this pedagogic problem if it *can* be solved. A large portion of the population will very likely have its contact with music in the form of listening, rather than through performance. How can such appreciation be taught, if, indeed, it can be taught?

This question is being asked again and again by laymen, teachers, and administrators. There is quite obviously an enormous appetite for music—perhaps a real *need* for it. The public for popular music is so enormous that music for the general public, whether through radio, motion pictures, or the juke box, has become very big business. To what extent can this appetite be cultivated so that music, in what we think of as its nobler forms, may be understood by increasing numbers of people?

The greatest problem in the study of music, from the standpoint of the musician or the layman, is found within the nature of the material with which the art is made. For music is realized only in the ear of the listener. It is possible to look at it, theorize about it, philosophize over it, but until the mind, through the ear, can perceive, comprehend, and remember the sound itself, little has been accomplished. The material of music consists of two of the most evanescent, intangible, and fleeting media which have come under the survey of the mind of man—sound and time. Men are accustomed to deal primarily with objects or with ideas about objects and so, when they grapple with the problem of sound in its temporal relationships, in what we might call time-space, they are exploring a field which is foreign

to their usual experience and therefore baffling. The art of music is the art of sound. Its media are sound and time, and its primary appreciation is not through the eye or even through the mind, but through the ear. This seems too obvious to need restatement, and yet I find that in the mind of the musician, as well as of the educator and the layman, this fundamental fact is too often disregarded.

The musician, in order to make himself understood, borrows terminology from other fields. He speaks of color, but this is a term borrowed from painting. There is, except for certain individuals, no color in music. Music is not blue or green, or black or white, or bright or dark. There may be connotations in the mind of the listener, but they are only connotations. The critic may speak of line or form, but these are terms borrowed from architecture, from sculpture, or, again, from painting. There is no line or form in music, but only tonal or time relationship, and yet we frequently speak of writing a symphony as though we were building a structure of brick, stone or steel. The problems may be analogous, but they are fundamentally entirely different. The musician, whether he be creator or performer, only confuses himself by these analogies. They may, at stages in his development, be useful crutches, but if they are not used with care they may become an impediment rather than an aid to his understanding and development.



The problem for the layman is the same. The reason that music of any degree of difficulty is not easy to understand is because it relies on the development of a faculty, the faculty of hearing, which is curiously undeveloped in most people. Its appreciation depends upon the ability of the listener to discriminate in matters of pitch, time, timbre, consonance and the like. It depends further upon the development of a tonal memory which enables the listener to hold in his mind, for future comparison, material which will later in the composition be repeated, developed, extended, or, in general, "commented upon" in various ways. It demands, above and beyond these faculties, the development of an aural concentration which will enable the listeners to hear a thirty- or sixty-minute symphony without fatigue and without losing the thread of the musical discourse.

This is a large order. Any of my friends in the field of education or psychology will, I believe, agree that aural concentration is the most difficult to accomplish. It is for this reason that we have so many audio-visual aids in education, for the eye can direct and sustain concentration to a degree which seems far beyond the capacity of the ear. Any one who has spoken in public is conscious of the number of times during his address when he sees that absence in the eye of the listener which indicates that, though the listener may be there in body, his mind has left the room. Thus the speaker who is dealing with a subject of any degree of complexity is accustomed to rely upon charts, diagrams, graphs, slides, and motion pictures to see to it that his audience remains with him.

If aural concentration is difficult in listening to a speech where the medium consists of words which express definite ideas, it is infinitely more difficult in listening to music, for here there are no concrete aids, famil-

CONTINUED ON PAGE FIFTY-FOUR

Go Ahead and Sign That Contract!

MARY HOFFMAN

IF YOU are one of the 2,735 student members of MENC you may be thinking of entering the active ranks of music educators this fall. Of course you will want the finest position possible. To get such a position many of you will turn to the cities; others will be disappointed because you may have to take a job in a rural or small-town area. Before you sign that contract here are a few things to ponder.

Have you ever stopped to consider that the day of city prestige is waning? Many do not know it yet, but the city began to lose its superiority when the motor car and electricity came to the farm. There still are country bumpkins, but they are balanced by the products of the city slums. For thirteen years I have been taking rural youth to district and state contest-auditions and I have yet to be ashamed of their actions or their dress.

The modern rural youth attends the movies as often as does his city cousin, and his clothes and manners are as much a reflection of Hollywood as are those of his urban counterpart. He may have to help with the milking before he goes, but the chances are that he calls for his girl in Dad's Buick or Chrysler.

A young friend of mine, a country girl, had a college roommate whose father was a lawyer in one of our larger cities. Each girl spent a week end in the other's home and it was a revelation for both. The country girl, who had envied her city friend, came home to talk about the dingy, sunless home, the antiquated plumbing in the rented house and the absence of a lawn and shrubbery. The city girl was even more surprised. She found a sunlit home, a modern bathroom, a kitchen complete with electric stove, refrigerator and running water, a living room with softly-tinted walls that were also clean, modern spinet piano, good pictures and comfortable furniture. The table was set with food her family seldom saw: thick steaks, chicken, cream, fresh eggs. "I did not know country life was like this," she said in amazement. She had expected kerosene lamps and no plumbing.

If our city educational systems are so much superior to those in the country, why is it that so many of our leaders, in all walks of life, come from rural districts? If you want a part in educating tomorrow's national leaders, you will have to go to the country to find many of them.

Perhaps you are finishing college and are not sure in which branch of music education you wish to specialize. In that case the small school is just the place for you, for here you will get experience in all lines of music education. You will have the band or orchestra or both, and be expected to teach all the instruments in either,

THIS article, especially addressed to music education graduates, will be read with keen interest by all student MENC members, as well as by all teachers, no matter how many years in service. It is down-to-earth, informative and expresses a fine basic philosophy of music teaching. If city teachers feel that the author stacks the cards a little in favor of the country teacher, they are more likely to be envious than offended.

including baton twirling and marching maneuvers. You will also be expected to demonstrate the instruments. Of course you must be a pianist, and proficient enough to do your own accompanying. This includes transposing into any key for the junior high school boys with changing voices. After school you must give piano lessons, for how will the churches, lodges and home groups get their supply of pianists if you don't? You must teach the children how to sing, and produce choruses and soloists that will bring credit to your school at district auditions. You must teach classes in music theory and appreciation and you will be on call as vocal or instrumental soloist for community functions.

By the time you have done all this for a year or two you may discover that you have a special flair for band work, or people may begin coming to you to ask how you get that lovely tone from your choral groups. You may discover that you hate theory—or love it. You may find that the little folks require more patience than you have, or you may have so much trouble with high school discipline that you want to specialize in grade school work. At least you have had a chance to try all varieties and you should know what you like best. You should also have a healthy respect for the teacher who excels in a type of work that you cannot do.

There is the risk that you will so enjoy the variety of work that you will be bored by teaching one phase of music period after period, day after day. I once visited a Chicago high school where one teacher taught the same music to six a cappella classes every day. Such a schedule would have driven me insane. There is no danger of life growing monotonous when one is expected to be an authority on all phases of music education.

In this work there never comes a day when you feel you have mastered your subject. Just as you think you are getting your head above water, along comes a lad who wants to learn to play the string bass. You may never have encountered one of the huge creatures, and thought you were safe in the protection of a school where the school board buys no instruments, but the boy drags in the thing—and you learn how to play it before the first lesson! (I hope no string bass teachers read this.) Or perhaps the music club asks you to present a paper at their next meeting, ten days away, on the history of public school music or the life of Bach or the development of opera in the United States. Or perhaps the members of your new band decide they want to march—although they haven't yet learned to play very well sitting down—and they think you can get them ready for the opening of the basketball season in three weeks, with only two periods a week allotted for rehearsal.

If you are interested in teaching only because it is a job which requires as few hours as possible, don't go to the country. But if you are thinking in terms of children and the good you can do for them, the rural or small-town school offers all the opportunity you wish. Everyone knows everyone else, and it does not take long to get the background of the children you teach. You find that you cannot get impatient with Clara, who sometimes seems so dumb, because you know about the troubles in her unhappy home which may cause sleepless nights and nervous strain. Children become more than names attached to faces; they are individuals and yours is the job of helping them develop the best that is in them. City children need this help as much as country children, but it can be given more effectively in the small community where lives are more closely interwoven. It is easier to become a friend of a child and his parents when one meets them on the street, at church and at social functions.

If you are interested in community service, you will find many opportunities in the small community. Standards of music performance are not so high as in the cities. Church congregations are not entertained by paid quartets; clubs cannot afford paid entertainers. Thus there is a need which only the school music department can fill.

There is a friendliness, too, about rural people that you will enjoy. I have ridden to work clutching a strap in a crowded city streetcar, but I would rather walk down a tree-shaded street with every child I meet saying "Hi, Miss Hoffman." I even like it when they call their greeting from a half-block behind me on Main Street after school, for it means that they like me well enough to want to be noticed. Back during the days of meatless counters my country friends entertained me at dinner, served me the foods I could not buy and sent me home with a slice of ham, a dozen fresh eggs and a pat of butter. I always knew when certain families butchered, for it meant fresh sausage or pork chops for me. How many Chicago music teachers received gifts of meat in those days?

Whether or not one teaches solely for money, the salary offered by a school is something to be considered. It is not always true that the city systems pay the most. Two friends of mine are teaching in Ohio. One, teaching all the music in a small school, is making \$3,000 a year; the other, who is head of the instrumental music department in a city of some 18,000 people, gets \$2,200. The latter pays at least twice the rent than the former, and has many other expenses which are also higher.

If you like to be your own boss, the small school should be more to your liking. Two years ago I turned down an offer from a city system where a grade school music supervisor was needed. I would have had to carry out the ideas of the city superintendent, the grade school supervisor and high school music supervisor. That particular community was justly proud of its fine music department, and I was pleased that they considered me, but I had been an independent worker for too many years. I would rather build my own department. You may feel the same way.

Rural teaching is not always easy but it does not always mean unending problems either. Some schools in such areas are modern and well equipped. I am thinking of a certain city school that is worst fire trap I have ever seen. Each school must be considered on its own merits. Some rural schools are the center of the life of the entire community and, as such, exert an influence entirely out of proportion to their size.

You will have headaches, yes; but at least they will be growing pains. And is any branch of music teaching altogether free from headaches?

If you want to develop your powers to the utmost, the rural school is a good place to begin. You are not sure of having any of the equipment you were told in college was essential, but it is amazing what you can get along without and still do good work. You may discover an unsuspected originality in overcoming obstacles. I read once of a woman of eighty who, when asked how she had kept her keen interest in life through the years, replied "I think it must have been because I have had so many difficulties. It has always been such fun finding ways of conquering them." You will either conquer your difficulties and be rated a good teacher, or they will conquer you.

A friend of mine finished his internship in a city hospital and a job as assistant to the head surgeon because, as he told me, "I like people." He began his practice in a village, where he soon was calling most of the residents by their first names. His office is so crowded that one spends a half day waiting a turn. Patients come from miles around. He is a big duck in a small pond.

Not all of us can swim in the big ponds—or if we do land in a big one, perhaps we can't quack loudly enough to be heard much. But if we are interested in serving others, we can be important ducks in some very interesting and pleasant little ponds. Whether or not your pond happens to be small, medium-sized or large—be proud of it, and make it proud of you.

Now, go ahead and sign that contract.

Music Educators National Conference 1949 DIVISION CONVENTIONS

<i>Eastern</i>	Baltimore, Maryland—Lord Baltimore Hotel.....	March 7-9
<i>North Central</i>	Davenport, Iowa—Blackhawk Hotel.....	March 17-19
<i>Northwest</i>	Portland, Oregon—Hotel Multnomah.....	March 30-April 2
<i>California-Western</i>	Sacramento, California—Hotel Senator.....	April 10-13
<i>Southwestern</i>	Colorado Springs, Colorado—Antlers Hotel.....	April 20-23
<i>Southern</i>	Tampa, Florida—Hotel Hillsboro.....	April 27-30

The Music Teacher's First Year

EDNA MARTZ

SINCE I am listed as a second-year teacher, it is evidently assumed I have crossed the hump from the state of a coed to that of a schoolmarm. But I must confess that very often I have the same college rah-rah spirit as back in the dark ages two years ago.

The list of items to be covered in this paper seems very awe-inspiring. How can I have ability or temerity to speak on dignity when senior boys twice my size whistle down the hall at my retreating figure? Seriously, though, the jump from "learning how" to "doing" is big, and I sincerely hope that some of my advice will profit the beginning teacher in what lies ahead.

There are a few things you can do now to make your path from college back to public school a little easier. Check with your own state department on requirements for permanent certification. Some requirements, like a semester of counterpoint or three years of violin, can usually be elected anywhere. Others, such as state history or geography, may indicate a summer of study before you are a certified teacher. Although the vacancies still outnumber the supply of teachers, you'll be giving yourself a break to check on requirements. Get back to the level of children, since you're an adult. Just remembering or re-reading child psychology won't help. Find out some things firsthand about the different age groups.

If you're smart, you'll find out all about what you'll teach, and the salary, before you say, "I do." The former may include everything from chorus to football. Expect a big load and you won't be disappointed. Music teachers who can spend their time with the muse are few and far between; a scarcity of teachers means even double the load for those in service. You'll teach five to six hours or more per day including various music activities, operettas and concerts. You may even be teaching a minor subject to satisfy one of the still extant board members who is against such educational frills as music, or to help lessen the burden of the academic teachers at the school. Naturally, much depends on the size of the district, the popularity of music there, and the title of your job. As to salaries, find out the state, county, or city minimum, and, in general, what schools offer, what teachers from your college have been offered, and make up your own mind. Collective bargaining isn't too popular, so if you don't like it, look elsewhere.

When you've accepted your position, start looking for a home, unless the school is a short distance from your family's residence. You'll want the following:

(1) To be close to your job for school functions, rehearsals, etc., as well as teaching itself.

(2) To have good eating and sleeping arrangements. You'll never know what good meals and a pleasant place to stay does to morale.

(3) To be close to some recreation, for the school day isn't continuously sixteen hours long.

THIS article summarizes a paper presented at the MENC Detroit Convention by Edna Martz, a second-year teacher of music at Coraopolis, Pennsylvania. Miss Martz was one of a number of speakers who participated in a Student Members meeting in which was discussed the subject, "What's Ahead for the First-Year Teacher of Music?" The theme for all student meetings at the convention was "Bridging the Transition Between College and First-Year Teaching." It is felt by the editors that this article will not only be of interest and value to Journal readers who are about to take up their first year of teaching, but it will also have refresher significance for music teachers who have been in the service for some time. The author is commended for ability to give serious advice with a pleasantly light touch.

You can get a good start by finding out about the community, your supervisors, equipment, etc.

Social adjustments are made both at school and also where you live. Avoid teacher cliques for they breed discontent with everyone. If you get into a gang, make it one that is large enough to include everyone on the faculty. Being particularly friendly with other new teachers may help solve some problems, for you don't feel so inferior or green that way. Check with your superiors—but don't be an office hound, for that is a cardinal sin. "Butter up" senior teachers, for someone who has taught for twenty or thirty years will be glad to help you if you appeal to their great experience. Keep strictly out of pupils' and teachers' personal lives. When I say this, I want it underlined. Don't give lovelorn advice unless it's asked for, and then don't say anything. It's hard to avoid after dorm sessions at college, but it's bad business in a schoolroom.

At home, watch your actions. Remember that you're on a pedestal whether you want it or not, and you must live by community standards in regard to smoking, drinking, and sometimes curfew hour. Attend church and some community functions; show interest in what's doing.

To close, I would like to offer some suggestions which I believe are pertinent to the professional success of the beginning teacher.

Discipline starts at the beginning and includes much pupil understanding, a fair grading system, good timing, and just a little regimentation.

Dress for your pupils; they appreciate good grooming, nice clothes, and all the little things that make for attractiveness. I can appreciate a few inspired "ahs" at school almost as much as a five-minute eulogy from a date. Good grooming and dressing make for interest with everyone—or don't you remember well your reactions at the same old suit or dress a teacher of yours wore way back when?

Professional attitude and dignity will develop—nurture them. But as I said at the beginning, perhaps those attributes have not yet shown themselves in me; nevertheless, I covet them.



HUMMEL FISHBURN



AMY GRAU MILLER



WILLIAM B. McBRIDE

MENC 1949 DIVISION CONVENTIONS

Previewed by the Presidents of the Divisions

Eastern

WE are quite sure of our ground when we make the statement that those of us who are in the elective offices of the MENC are there through no political action within our districts; but though there is no political significance in our having jobs of responsibility, we can profitably borrow from things political to the extent of setting up a platform.

In the Eastern Division of the MENC we have a platform, informal though it is. It is our hope that the eleven states in the Eastern Conference may find that some or all of the planks of this platform may be of use to them as they operate as further subdivisions of the National Conference—of use both as a guide for their state meetings and as the basis of their state programs. In a similar way our thinking toward the fall and winter seasons and our planning for the Eastern Conference in March is in keeping with the ideas presented in this platform. As yet we have no theme selected for the Eastern convention at Baltimore next March, but the final theme will probably evolve naturally from the platform. Here, in an informal manner, is the platform:

(1) The Conference needs to bring more emphasis to the fields of the elementary and junior high school music programs through meetings, clinics and demonstrations by and for those in that level of teaching. A particular attempt must be made to give the general elementary classroom teacher a reason for maintaining an interest in our organization.

(2) The future teachers—those now in our colleges—should be given a richer program in the states and in the division to add a motivating interest for the Student Chapters already organized.

(3) There must be added emphasis to a recognition of the new music within the performance ability of school and college groups, but this must be done with care and discretion, being careful not to have any resultant de-emphasis of older standard works.

(4) Marginal music (as the term would relate to the school program) must find its place and be tied in with school music, or use the training of our own teachers where such is possible and advisable. We are thinking of musical therapy, music in in-

dustry, in recreation and in the general community life, as examples.

(5) The importance of the state programs, and of divisions within the states, must receive emphasis; the Eastern (like the National) is so large that it cannot possibly reach all of its members except through the work as carried on in the smaller geographical units. In this lies our strength.

(6) We must make use of the talents and abilities of the younger generation of music educators in the field in our Eastern district and our State programs, at the same time retaining and utilizing the experience and leadership of our older-in-point-of-service members.

(7) We must realize that while the machinery necessary to run the MENC and its divisions calls for certain arbitrary boundaries, such boundaries are largely matters for bookkeeping and statistical analysis. Specifically, MENC members who belong to the Southern Conference but who feel unable to go to Florida next year are more than welcome to join with us in the Eastern Conference in Baltimore on March 7-9, 1949.

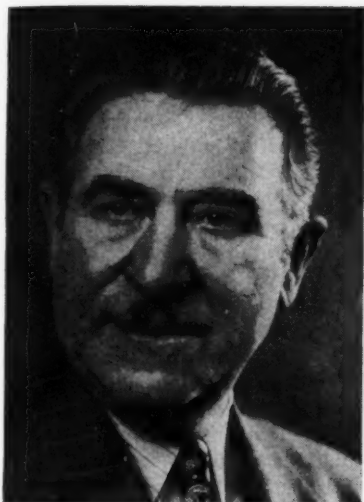
We shall have these ideas in mind as we set up our framework for the Conference, and as we invite specific groups and individuals to participate in our March meetings. Although our final planning meeting will be held in September, we are already well under way and we can assure you that if we plan a program commensurate with the work of the very gracious group in Baltimore now taking care of the physical facilities of the convention, we shall have a memorable meeting.

—HUMMEL FISHBURN, *President*
MENC Eastern Division

California-Western

THE California-Western Division of MENC will meet in Sacramento, April 10-13, 1949, when George Barr, Floy Young Potter, and Mary Ireland will be our hosts. Groundwork for the meeting was laid in Detroit during the recent National convention, when members and officers of the respective Divisions held various meetings and informal discussions of plans and prospects.

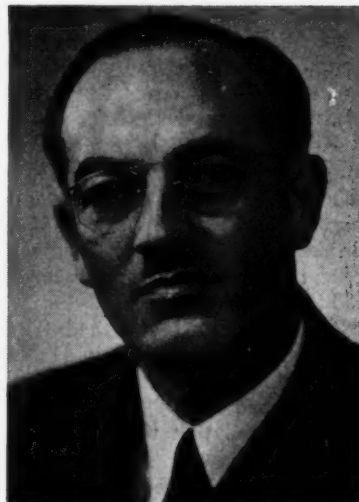
The Sacramento meeting will afford to many music educators in the West their first opportunity to attend a



WALLACE H. HANNAH



PAUL W. MATHEWS



ARCHIE N. JONES

major music conference since before the war, and we are planning a program in keeping, we trust, with their expectations. As a matter of pertinent interest to all our members at this time, it seems in keeping with the purpose of this "preview" announcement to print here the text of a resolution adopted by the Board of Education of the Sacramento Unified School District, and forwarded to your officers by Superintendent Bursch, who, I am glad to report, will serve as General Chairman of our Sacramento 1949 California-Western Convention Committee. Following is the resolution:

Whereas, The California-Western Division of the Music Educators National Conference is scheduled to convene in a Northern California city April 10-13, 1949, and

Whereas, We are informed that the officers of the Conference have appraised the school and community facilities of Sacramento and would welcome an official invitation to have the 1949 Conference meetings in Sacramento, and

Whereas, The Music Educators National Conference, with the affiliated State Associations and Division Conferences provide, train and stimulate professional leadership in music education and related fields, which is of great importance to the areas in which Conference meetings are held, therefore be it

RESOLVED, That the Sacramento City Unified School District invite the Conference to meet in this City on the dates suggested, and that the Board of Education, staff and student personnel of the District assist cooperatively to make the Conference a success.

[Signed by Members of the Governing Board of the Sacramento City Unified School District: W. H. Haines, M. E. Bevil, John E. Kennedy, James T. Harvey, Genevieve I. Didion. June 14, 1948.]

I, James F. Bursch, Secretary of the Board of Education, Sacramento City Unified School District, State of California, do hereby certify the attached to be a full, true, and correct copy of a resolution adopted at a regular meeting held on the 14th day of June, 1948 as the same appears of record in my office.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed the Seal of said Sacramento City Unified School District, at my office in the Administration Building, 1200 21st Street, Sacramento, California, on this 15th day of June, 1948.

—JAMES F. BURSCH
Secretary, Board of Education

First on the California-Western 1948-49 schedule was a preliminary "planning conference" at Sacramento, May 29. This meeting, attended by officers and members in the Sacramento area, was fruitful as a "stage-setter" for the big planning meeting in late September, at which time the Board of Directors will convene not only with officials in Sacramento but also with many Conference leaders throughout the Division. At the pre-planning meeting May 29, major policies regarding large

performing groups and other matters were determined. At the present time conductors and speakers of national prominence are being engaged. Chairmen of standing committees (Special Projects, Curriculum Consultants, and others) have been appointed for over a year. These chairmen, many of whom are members of national committees, are in a position to carry on the work set up by national chairmen as a part of the long-range Music Education Advancement Program.

California-Western is very proud in the election of Charles Dennis to the national presidency. Invitation has been extended to MENC to hold the national meeting in 1950 in San Francisco. With Mr. Dennis as our national head, with the California-Western meeting in Sacramento in 1949, and the hoped-for climax of a national meeting in 1950, we are celebrating California's Centennial with music and attempting to contribute to the advancement of music education in the West, as well as to promote the power of music as a social force in the world.

—AMY GRAU MILLER, *President*
MENC California-Western Division

North Central

THE North Central Division of the Music Educators National Conference will hold its next biennial convention in Davenport on March 17-19, 1949. Sharing the responsibilities of hosts and sponsors with Davenport schools, Chamber of Commerce and Hotel Association are the state associations of both Illinois and Iowa, the school and college music departments of Davenport's neighbors of the Quad City area (Rock Island, Moline and East Moline) and the In-and-About Quad Cities Music Educators Club.

Harold Williams, superintendent of the Davenport Public Schools, is general chairman of the convention committee and our colleague, F. E. Mortiboy, supervisor of instrumental music in Davenport and president of Iowa Music Educators Association, is vice chairman.

The convention program as yet is in a nebulous state, and no positive commitments have been made; however, it is the plan of the Executive Board to make

Saturday, March 19, an all-out day for elementary music, both vocal and instrumental. We well recognize that this area of music education deserves more attention than it is getting, and as a result, we propose to give it a "real shot in the arm."

Hotel facilities are quite adequate, and already a large block of rooms has been set aside for the dates of our convention. All important sessions will be held in the Masonic Temple which is located only a short distance from the hotels, and which will provide excellent and adequate facilities for the housing of all exhibits and major meetings.

On September 10-12, 1948, the Executive Board will hold a planning meeting in Davenport for the purpose of refining the tentative program which will be ready at that time.

Be assured that the North Central Board is going to do everything in its power to provide a fine convention. There will be concerts, clinics, and addresses by outstanding people in their fields. The convention will be cultural, educational, artistic, and it may be sometimes entertaining. Professionally, you won't dare miss it!

—WILLIAM B. MCBRIDE, *President*
MENC North Central Division

Northwest

QUITE a bit of water has gone over the spillway since our Seattle conference. Many important things pertinent to our Northwest Division and to the National picture have happened since that time. This is, of course, in line with this moving world. We simply can't stand still with things swiftly swirling by all around us, so things have happened and are still happening to urge us on to newer things in music education.

Our state organizations have gone forward with great strides — holding meetings, clinics, demonstrations and concerts which definitely took on the new look. They were practically up to Division and National standards. Our membership has reached an all-time high. Our Special Projects and Curriculum Consultants committees are well organized and working on a solid front.

Plans are well under way for the 1949 Northwest Division's Eleventh Biennial Convention, to be held in Portland, Oregon, March 30-April 2, with the Masonic Temple as meeting headquarters. We have the assurance of Portland that we are due for a grand welcome to the City of Roses. Our Conference should fit well into Oregon's big Centennial celebration which is being planned on a grand scale for next year.

Dr. Paul A. Rehms, Superintendent of Portland Public Schools, has cooperated in every way to bring the Conference to Portland. He will act as over-all chairman of the convention committee, and John S. Griffith, Assistant Superintendent, has been appointed directing chairman. Karl D. Ernst, Portland's Supervisor of Music as vice-chairman, is working hand-in-hand with Mr. Griffith. Very soon, all of Portland's convention committee appointments will be made and a fine 1949 Northwest Division Conference program will be in the making. Dates for our planning meeting in the fall have been set for Friday and Saturday, October 1-2, at the Multnomah Hotel.

The Detroit Conference brought out a fine Northwest delegation. Over fifty people attended our All-Northwest breakfast and we had a one hundred per cent attendance at a very important Division Executive Board meeting. At this meeting, we agreed on 1949 conference directors and virtually hired them on the spot. Frank Mancini of Modesto, California, will direct our All-Northwest Band; George F. Barr of Sacramento, California, will direct the orchestra; Peter J. Wilhousky of New York City will direct the choir. I am sure every musician in the Northwest will rejoice over the signing of these three outstanding directors and will look forward and plan for many of their promising students to take part in the program under the direction of these men.

At the NSBOVA delegates assembly in Detroit our Division was also fully represented. It is gratifying to your president, and, I am sure, to all of us in the Northwest, that we take such an active part in National affairs as well as those of our own Division. The final resolutions that were adopted by the NSBOVA delegates were in agreement with Region One's adoptions of some months earlier. We feel now, as we thought then, that this is a great step forward in the contest movement, with a chance of much wider participation.

Consider this a standing invitation to come to Portland, Oregon, the City of Roses, March 30-April 2, 1949, when the Eleventh Biennial Music Educators National Conference, Northwest Division, will be held. We promise you a gala affair with lots of fun and a program chuck full of educational values. Make it a date; come visit us.

—WALLACE H. HANNAH, *President*
MENC Northwest Division

Southern

BY NOW you have read the next Southern Conference will be held at Tampa on April 27-30, 1949. This means that we will open on Wednesday afternoon and run through Saturday. Tampa is an unusually fine place for us to meet with ample hotel, auditorium, and musical facilities. In addition to that, we have never met in Florida, and it is one of our strongest states in music education. Everything points to a fine meeting.

It is surely the objective of each conference president to provide the best possible program. This one is no exception, and he very much wants the help of any and all members who are willing to write in their suggestions. Some excellent ideas have already come; in fact, they began arriving almost a year ago. You may be sure that every suggestion will receive careful consideration, not only by your president, but also by the members of the Board, who, together with a few other representatives from each state, will meet in Atlanta for a planning meeting on September 19 and 20. Do not wait until then to send your suggestions, please!

Various important phases of the program for our convention in Tampa next April cannot be planned adequately now. It can be said, however, that the plans are sufficiently advanced so that Southern Conference members can be assured that the convention program will place emphasis on levels and aspects of the music education program which, it is felt, most need attention in our section of the country. We shall also have

speakers of national prominence, certain of whom have already been engaged. Fellowship and recreation are important in every Conference meeting. You may be sure that our Florida friends will be able to guide us right in that direction. (I understand that they are planning that we must save an hour or two one day for the beach!) Since we are still not listing these points for consideration in order of importance, mentioning the exhibits of new materials last does not mean that they are not important. One of the greatest assets to every Conference meeting is the opportunity to examine the materials of various publishers and manufacturers which are displayed by the MEEA. We have found what we think is an excellent location for the exhibits. Everyone should count on seeing them, carefully.

While April 27 is still a long way off, it is already very much in the thoughts of many of us. It's not too early, now, to make a big memorandum about it on your calendar, and see that you don't schedule anything else for that week. See you in Tampa!

—PAUL W. MATHEWS, *President*
MENC Southern Division

Southwestern

As I write this message, it appears most likely that the Southwestern Division of the Music Educators National Conference will meet in Colorado Springs, Colorado, on April 21-23, 1949, with headquarters at the Antlers Hotel. The planning meeting is now scheduled for July 31 and August 1 in Colorado Springs. This will be an open meeting of the Southwestern Board, and all members and friends of the Conference who can plan to attend.

Since the Detroit Conference, nearly fifty people have been polled concerning their ideas for the Southwestern Conference program. Nearly everyone is in agreement that committee work should precede the Conference proper, so plans are being formulated to hold the committee meetings on the day preceding the Conference (April 20). The majority polled seem to feel that the Conference should include clinics, demonstrations, panels, and a minimum of "speeches." Ideas from all members of the Conference are urgently requested.

Music education in the United States seems to be increasingly better both quantitatively and qualitatively.

As we look forward to the academic year of 1948-49, however, there are several features of our music education program which should be kept in mind. First of all is the weak place the orchestra now holds in the over-all picture. The writer has visited music departments in the public schools of seventeen states during the current year, and in every one of them the picture is the same. Everyone talks about how badly the orchestra needs attention, but very few do much about it. One observation has been outstanding: wherever there is a capable teacher *interested* in the orchestra, there seems to be an orchestra and a flourishing string program.

There is no need, therefore, to blame the administrators. The issue is squarely up to us! Band directors, being instrumentalists, should include string work and the orchestra in their instrumental program where there is not an orchestra teacher provided. When the orchestra has been organized and there is a demand for a teacher, one will be provided.

Second, the Conference needs the better cooperation of the band directors, and the band directors need the Conference! In many parts of the country some of the band directors feel more closely attached to the athletic program than to the music program. Anyone who heard the University of Michigan Band at Detroit could not help feeling that the band is an integral and important part of the music offering. It would be unfortunate for both music and the bands if they were to be detached psychologically from music, and this has every chance of happening if the present trend continues.

Third is the matter of the quality of teaching. With the increases in salaries, and the desperate need for teachers in some communities, many teachers have forgotten that continuous training is necessary. The Bachelor's degree, or the Master's degree may entitle one to a life certificate, but does not assure one of a continuous increase in the excellence of teaching. New ideas are constantly being discovered, new music is being written and published, and attendance at summer school is still the best way we have of finding out where the good teachers are. Each year provides a new challenge to the teacher, and each new year finds his horizon pushed back a little farther. When the horizon starts moving toward us, it is time for an inventory.

—ARCHIE N. JONES, *President*
MENC Southwestern Division

YOUNG NOTES IN NEW CAROLS

DUE to the success of the feature article "Young Notes in New Carols" by Barbara Banks in the December 27, 1947 issue, which carried five carols by high school students, the staff of Collier's magazine has agreed to run a similar spread in December 1948. The staff also plans to arrange for a national broadcast of the selected carols. In 1947, NBC and CBS carried the carols on major network programs.

The Creative Music Committee of the Music Educators National Conference has agreed to cooperate with Collier's in this project in order to stimulate creative music throughout the country. The Committee will collect the songs, choose the judges, and secure all necessary releases and other consents authorizing Collier's to publish and broadcast the carols selected.

Collier's will give \$1,000 for scholarships in composition to be administered by the Committee. They will also pay to each of the composers whose carols are selected for publication the sum of \$25.00.

The following procedure has been agreed upon by representatives of the MENC Committee and Collier's:

- (1) Carols may be submitted by any pupils in grades I to XII, inclusive, in public, private, or parochial schools, regardless of age; and by children less than 18 years of age who are not enrolled in any school.
- (2) Each entry must be accompanied by a letter from parent or guardian granting permission for the composition to be published, broadcast, and used for promotional material deemed necessary to be issued by Collier's.
- (3) All entries must be verified as the work of the students. If teachers, parents or any adults have materially assisted in writing the composition, the fact must be noted in the entry.
- (4) Each student is asked to write a few lines telling how the song happened to be composed.
- (5) The three judges appointed by the Committee will select eight of the entries which will be sent to judges agreed upon by the Committee and Collier's. These judges will select the compositions which will be published and broadcast. Short, simple songs are preferred.

All compositions must be sent to Helen Grant Baker, national chairman of MENC Creative Music Projects by October 4, 1948. Her address is 19 Pingry Place, Elizabeth 3, N. J. No composition will be returned.

For the Advancement of Music Education

REVIEWS AND PRELIMINARIES

Creative Music

BUILDING on the excellent aims and objectives as outlined in the widely accepted *Music Education Source Book*, the large committee on the study of creative music in modern education has gone about seeing what is actually being done over the United States. The findings are surprisingly encouraging. Not in just one section of the country do we find concrete evidence of creative teaching and of the teaching of creative music but in a number of places within each section and in every section of the country. The most encouraging trend is the ever-increasing variety of creative approaches to music teaching in general, resulting in a closer integration of music with student life—one evidence of which is original composition on all levels.

The convention programs of this committee provided a review of this biennium's activities and gave direction to the next. They included comprehensive reports from all six Divisions; demonstrations of creative work from kindergarten through high school and beyond; inspirational speakers; announcements of next year's national projects with *Scholastic* and *Collier's* magazines; exhibits; a joint meeting of film, radio, recording and creative committees; and panel discussion. The panel discussion concluded that creative music is established as an important part of general music education; that progress has been made in developing creative teaching; and that the entire educative process should be under constant surveillance in further promoting creative music.

In looking over the aims stated in last year's report (*MUSIC EDUCATORS JOURNAL*, June 1947, p. 31), it appears some headway has been made in each of the five points outlined, and that for the coming year we may enlarge upon them as follows:

(1) *Further strengthening of the state-division-national committee organization, with emphasis on cooperation with the state associations.* All committee members are asked to be on the lookout for likely committee workers. State chairmen are urged to report promptly and often to Division chairmen; Division chairmen are asked to send copies of desirable material not only to the National chairman but to each other. In response to an expressed need of committee workers for an exchange of reports of (a) experiences in creative music, and (b) committee organization and plans, it is suggested that such material be sent to the entire creative membership (147 persons) from the source. (So please don't destroy your stencils, and think of all of us when you are sending something out!)

(2) *Efforts to include creative music offerings, exhibits and discussions in state and local teachers' meetings and at the State and Division conferences in 1948-49.* A number of states have interesting plans, as the following quotes indicate.

NORTH CAROLINA: "On May 30 at Chapel Hill, the Extension Division of the University is gathering together a group of representative North Carolina composers, musicians, authors and artists to promote a state-wide program in creative music

PROGRESS reports and glimpses of plans for the coming season are presented in these columns by the national chairmen of the MENC Projects Committee organizations, Curriculum Consultants groups, and Special Committees. Contributions from the president of the National School Band, Orchestra, and Vocal Association, the president of the Music Education Exhibitors Association, and the chairman of the Music Education Research Council complete the symposium. It is significant that in this impressive compendium of current and projected activities "for the Advancement of Music Education," frequent reference is made to activities at the state level. The part taken by the state associations is attested in the 100 per cent response to the Journal's annual roll call of states, also a feature of this "Preview" Issue.

... that will give vitality to music and the arts, not only in the schools and colleges, but in every aspect of our North Carolina life." **CALIFORNIA:** "We are having a Southern Section meeting at the USC Campus next December 11... emphasizing creative music. We hope to enlarge our scope by having a workshop in the morning for elementary grades and one for secondary after lunch which will focus on general music classes. We are hoping to break down the idea that this general creative approach belongs only in the grades and that the *only* creative work being done in secondary schools is original composition." **INDIANA** has drawn up a set of tenets on promoting creative music and has for its slogan: "That every music educator in the State become creative conscious and motivate creative activity in music!" They and several other states are planning state-wide contests and inclusion of student composition in state festivals. **OKLAHOMA** sent out a checklist to survey creative activities. **NEW JERSEY**, in cooperation with the state association, is planning a creative meeting in November with demonstrations and exhibits, to follow up a general meeting held in Glassboro, N. J., on May 22, 1948. (The New Jersey State Association is sponsoring a series of special projects meetings for next fall.) Numerous schools report children's compositions used in programs, and Berkeley, California, St. Johnsbury, Vt., New York City (High School of Music and Art), and Trenton, N. J., report full concerts of student compositions. The Bloomfield, N. J. Symphony Orchestra recently performed a symphony composed by a ninth-grade boy. It is a little early to announce plans for the Division Conferences, but word has been received that two Florida groups are already preparing programs of original music to be given at the Southern Division convention in Tampa.

(3) *Publication of material related to creative music activities in professional magazines.* The Southern Division and New Jersey State committees have prepared bibliographies of books related to creative activity, yet there seems to be a need for up-to-the-minute stories of creative work in our schools. It was encouraging to learn at the convention that a number of those present had been writing for local and state publications. One master's thesis on creative music in the junior high school was reported in progress. Committee members are urged to do more along this line: to take photographs and keep manuscripts during the process of projects that would facilitate publication; to try to arrange for extra copies or reprints for the entire committee membership; and to consider all possible outlets for such articles. A few recent magazine articles are cited—*MUSIC EDUCATORS JOURNAL*: Creating Music, November-December 1947; Our Singing Children, February-March 1948; *The Music Journal*: Story from Port Chester, July-August 1947; Art in Action, March-April 1947; *Educational Music Magazine*: Music for Every Child, January-February 1948.

(4) *Exploration of films, slides, radio, recording and various methods of duplicating music as demonstration techniques for creative activities.* Outstanding in the demonstrations at the convention was a presentation of a third-grade Indian project by means of film strip, slides and records made in the classroom at the Terre Haute, Indiana, Laboratory School. Teachers College, Columbia, has just made an educational film on group planning

in the Horace Mann-Lincoln School for which a student composed the music. USC has made a film called "Music from the Mountains." "How We Write Music," an educational film produced at Iowa State, was shown at the convention. The North Shore Country Day School and Evanston Township High School make films of their operetta presentations. The Horace Mann-Lincoln School for a number of years issued annually a double twelve-inch record of student compositions to the student body. Such devices offer tremendous opportunity for the enrichment of committee meetings and demonstrations and in the long run are economical of student and teacher time and energy. The committee will be most anxious to hear of other experiments along this line.

(5) *Cooperation with other special projects fields in the MENC Advancement Program and with the Curriculum Consultants groups.* Experiences at the convention gave concrete evidence of the opportunity for mutual assistance among special projects fields. The joint meeting of film, radio, recording and creative groups was a direct result of the cooperation of the chairmen of those committees in Indiana which they found practical in their own school work and in their presentations for the state association. After a film showing radio techniques (Music in the Sky) a choral group from Fort Wayne performed under radio and recording conditions while tape, wire and disc recordings were made. The group included student compositions in its music; students prepared and delivered the continuity; and afterward commercial representatives of the recording firms answered questions about the machines used. Since many of our most successful creative music teachers are also interested in class piano work, it was only natural that some of our people should be asked to give demonstrations in the piano section, thereby introducing specific mention of creative activity in that area. Similar connections may be made with other special projects groups as need and opportunity arise. In regard to the Curriculum Consultants groups, it is thought that all the Special Projects groups should consider themselves agencies for the enrichment of the general curriculum program.

Our group was most enthusiastic in endorsing the educational aims set up by the elementary curriculum consultants group. Committee members are urged to cooperate with the curriculum groups in their own states, and liaison members will be appointed from our membership to work with the Division and National curriculum groups on all levels.

(6) *Cooperation with Scholastic Magazines Awards Program, Collier's Magazine Christmas Project and with other worthy activities.* The committee deeply appreciates the continued interest of these agencies in our work and their efforts to provide national projects whereby we may know of each other's work and give encouragement and help to our young composers. Both projects are announced in detail elsewhere in this issue and committee members are urged to participate in them and to publicize them in their areas.

—HELEN GRANT BAKER, *National Chairman*
SADIE M. RAFFERTY, *National Vice-Chairman*
Creative Music

Films in Music Education

"THE King is dead! Long live the King!" Applying this formula to our film activities, we might shout, "The splendid Detroit Conference is over! Hail the coming year of important Division conventions and vital State Association meetings!" Many more members attended the film sessions in Detroit than had been expected. Three pre-conference sessions found forty-five members of the National committee on Films in Music Education, from twenty-one states, gathered together for a helpful exchange of facts and questions. Mainly discussed were the topics of the use of films in our schools today, and the specific subjects needed in films to be made in the future. R. S. Hadsell reported on the effective work being done in this area by the Commission on Motion Pictures of the American Council on Education, with the cooperation of a special committee of the MENC on Films in Music Education. It was very gratifying to have representatives of several motion-picture companies join our group and give us glimpses into the problems of production and distribution. During the sessions many new music films were previewed. At the Tuesday film session, open to the general mem-

bership, an audience of about seven hundred proved an overflow crowd.

These very summer months should provide the planning time for every State film chairman to work out details for demonstrations, previews and speakers for the coming state meetings; and for Division film chairmen to do the same for the spring conventions. Each one of you is the leader in his "sphere of influence," and from your efforts spring the growing interest, understanding and use of audio-visual materials in music teaching. As an example, the Detroit hotel foyers proved fertile ground for the New Jersey president and film chairman to complete outlines for their fall meeting.

A brief note regarding your plans or problems sent to my new address, 339 South Reeves Drive, Beverly Hills, California, by September 10 will cheer your National Chairman immensely.

—HELEN C. DILL, *National Chairman*
Films in Music Education

Piano Instruction

THE first two years of work of the committee project on Basic Music Instruction through Piano Classes, under the state-division-national organization plan, climaxed by a series of eight meetings for piano teachers at the 1948 convention in Detroit, brings the MENC piano committee to a new phase of development in each of several areas. The following brief review is therefore timely:

Literature. Constant requests have come in for material dealing with instruction, new procedures in piano teaching, and problems of piano classes in the schools. We now have available in the headquarters office, at Chicago, and through the various piano chairmen, a number of pamphlets meeting these needs, in addition to several important sections on piano in the Music Education Source Book. Plans under way include the preparation of a piano handbook by the National and Division chairmen, and a system for providing articles on piano teaching to the state and other local music magazines.

Organization. While state and local piano committees have been concerning themselves largely with the development of leaders, many communities are now ready for a program which will be available to all piano teachers in the locality. Piano teachers in both studios and schools are aware of the program and are eager to participate both for the help they can give others and for the benefits they can themselves receive.

Private Teachers. At first it seemed necessary to acquaint private piano teachers with the values of piano in the schoolroom, and to demonstrate that the movement is a help rather than a hindrance to their private instruction business. Now large numbers of studio teachers are aware of these values, and are eager to help launch the program in the schools. Instead of preaching *why* basic piano should be regarded as a fundamental part of all music education, our task now is to show *how* modern piano lessons can be given in both schools and studios.

School Administrators. School administrators and boards of education are also advancing from the question "why?" to the new question "how?" Fortunately, skilled demonstrators are now available to give demonstration lessons and to conduct clinic discussions in all parts of the country. These demonstration and discus-

sion meetings are very much in demand and will form an important part of our work during the coming two-year period.

Cooperation. Substantial cooperation has continued from the National Association of Piano Manufacturers, local music firms are helping by providing facilities and other aids, and a helpful program has been pledged by the recently formed American Music Conference. The combination of effort between the music industry and our volunteer professional service organization has been most fruitful. The same cooperation between teachers' groups and the industry can be effective at the local level, as was recently demonstrated in Phoenix, Arizona, where the Arizona State Music Teachers Association presented the national piano chairman for a four-day clinic, with a local dealer providing a well-trained clinic manager, and financial underwriting. So thorough was the advance work of the teachers' organization and of the clinic manager, T. L. Hoff, that the clinic more than paid all expenses and the underwriters were not called upon for aid.

State Committees. The excellent programs carried on by many of the state committees are a gratification to the National organization. The report from the Virginia committee has been selected as a sample of what can be done, and is accordingly reproduced in this issue of the JOURNAL.

—RAYMOND BURROWS, *National Chairman
Piano Instruction*

Records in Music Education

THE chief activity of the committee on records, prior to the Detroit meeting, was the compiling of a tentative list of suggested recordings for school use, classified according to age level and purpose for which they were recommended, and rated by the committee members for the use specified. While considerable time and effort was spent on the list, the committee realizes that it has several faults. It is not sufficiently comprehensive, especially in certain of its subdivisions. It does not give enough recognition to new and unusual records of special merit. The number of judgments given on some of the records was insufficient to form an adequate cross-section of opinion. There is much need for further work looking toward the preparation of a better list. Mimeographed copies of the list as it now stands may be had free upon request to the committee chairman. It should be emphasized again that the list is by no means complete, and that nothing can fully take the place of personal investigation by the teacher in determining records for the individual classroom.

Our committee meetings on Saturday April 17 at Detroit were successful and were attended by a good number of members as well as by several representatives of the industry. Samples of records for various familiar uses and also examples for the teaching of voice culture, for teaching instrumental solos, and for band music interpretation were played. Machines demonstrated included a school cabinet model by Magnavox, a table model phonograph by RCA Victor, and the Miessner Phonoscope.

On Monday, at the section meeting on Records in Music Education, Rose Marie Grentzer of the Juilliard School of Music discussed "New Recordings of Value

The Piano Instruction Project in Virginia

[The following brief report of the Virginia Committee on Piano Instruction is printed here as an interesting example of the operation of one of the MENC state-division-national committee projects at the state level. Two elements of the program of the committee are indicated: (1) Supplying practical in-service training aids to piano teachers through clinics and workshops in which private teachers are invited to participate; (2) enlisting support for piano instruction in the schools through dissemination of information to administrators, teachers and patrons, and through acquainting studio and school music teachers with the purpose of "basic music training through class piano instruction."]

THE Virginia Piano Project Committee, at the close of the first year of working together as a committee, presents this report:

Through the cooperation of MENC President Luther A. Richman, then state supervisor of music, and Sharon B. Hoose, president of the Virginia Music Educators Association, we were given quite a place in the sun at the convention of the State Association meeting in Richmond in October 1947. Polly Gibbs, National vice-chairman of the MENC Piano Project, was selected as one of two speakers at the general meeting of the Music Department (VMEA) and to conduct a piano clinic for the piano section.

In June 1947, during State Music Camp week (sponsored by the state office of Education and VMEA), at Massanetta Springs, Mr. Richman arranged for Raymond Burrows, National Chairman of the Piano Project, to spend a day at the Camp and discuss materials and methods of class piano teaching. This was most helpful and informative. As members of our State Committee were at Massanetta we held several planning meetings. Among other things, it was arranged to have Maurice Dumesnil, of Michigan State College, conduct two clinics for us in the spring of 1948.

Mr. Dumesnil held these two clinics in March—one in Norfolk, one in Richmond. The private studio teachers especially were most enthusiastic in their expressions of appreciation to our committee for having Mr. Dumesnil, and we more than doubled our membership, as we gave a reduced fee to members of our State Association.

Through our educational journals and the press we have acquainted school superintendents, principals, teachers, school boards and Parent-Teacher Associations in Virginia with the Piano Project and the work of the State Committee, stressing the educational purpose and values of piano instruction in the school curriculum. Materials supplied by the National Committee were helpful in this part of the program.

[Virginia Committee on Piano Instruction: Mrs. Albert Richards, Chairman, Denbigh; Mrs. G. T. Allen, Wakefield; Mrs. Anna Duling, Heathsville; Benjamin Medford, Radford; Mrs. Annie Lou Williams, La Crosse.]

for School Use" for a large audience. Miss Grentzer brought with her a considerable number of new and little known recordings of much merit, playing portions of each to illustrate.

On Wednesday a small invitational meeting was held at which were representatives of the Music Educators National Conference, Music Teachers National Association, National Association of Schools of Music, Music Library Association, National Federation of Music Clubs, General Federation of Women's Clubs, National Congress of Parents and Teachers, and other organizations. This joint committee met for the purpose of considering certain serious difficulties which are being encountered in securing recordings of many things which are important to music education. The committee hopes, through concerted action, to bring about an improvement in the situation. Russell V. Morgan was elected as chairman of the joint committee for its future work. Mr. Morgan pointed out that the committee was not an MENC committee, but was one in which the MENC would participate on the same basis as other organizations which are interested and wish to be represented.

Future activity of the Committee on Records in Music Education should be geared to several obvious needs.

In some quarters music teachers are not making fullest possible use of records, perhaps for lack of knowledge of what is available, or possibly because of lack of adequate equipment and record libraries—or even because of lack of interest. Activities of state committees in conducting discussions, demonstrations and workshops can help much to better this situation.

At the National level, in addition to need for preparation of a comprehensive list of available records suitable for music education, there is also need for a study of reproducing and recording equipment suitable for various purposes in music education.

To further the work at all levels, state-division-national, an important and immediate responsibility of the National committee is to cooperate with the State and Division committee in the compilation and distribution of reports and information made available by individual music educators and through committee activities.

—PAUL W. MATHEWS, *National Chairman
Records in Music Education*

String Instruction

THE business meetings and string workshops conducted by the String Instruction Project Committee in Detroit were among the most enthusiastically attended and best received of any such meetings in Conference history. On the basis of reports received from both committee members and visitors attending the meetings, it is safe to declare that the string Renaissance is well under way. The information compiled at this meeting is being used to chart the plans for the committee's further action. This information may be summarized as follows:

- (1) Interest is greater than ever before.
- (2) Many people are looking to our MENC meetings—Division and National—for guidance and leadership. The best medium for serving this need is the string workshop with equal time given to demonstration and open discussion.
- (3) Many Conference members are unaware of the excellent string work going on in this country due to the reticence of string people in making known their achievements. Actually, string work is now being carried on in hundreds of schools which several years ago had no string work.
- (4) The finest medium for promoting string work has proved to be state or regional string planning conferences or clinics. A number of states have such conferences and it is from these areas that information has come most easily.
- (5) Teacher-training institutions are beginning to meet the challenge of improved string teacher training. Some schools are offering special curricula emphasizing the training of string teachers for the schools, far in advance of any such curricula offered anywhere previously.
- (6) The tremendous increase in symphony orchestras—professional, civic, and community—has brought a realization of the importance of string playing. This, in turn, has resulted in a demand for more and better string work in the public schools.

The foregoing points can be condensed into this: String teachers, your opportunities were never brighter!

On the basis of its experience to date, the String Instruction Committee has drawn up the following plans:

- (1) A few State Associations have not completed filling out the personnel of their state string committees. These shall be completed as soon as possible.
- (2) Every state will be urged to hold string planning conferences or clinics, since these have proved their great value. In many states, such meetings will be subdivided on a regional basis.
- (3) Enlarged string workshop sessions will be presented at each of the MENC Division meetings next spring.
- (4) Every effort will be exerted to publicize string work now being carried on. This is especially important at the state level because administrators are more interested in such programs in their own states than they are interested in programs outside of their states.

- (5) The Committee will continue to demand that teacher-training institutions provide up-to-date string training opportunities.

—DUANE H. HASKELL, *National Chairman
String Instruction*

School-Community Relations and Activities

THE purpose of this committee is defined by its name. "School-Community" relations implies a two-way program, i.e., cooperation of the school music department and the students with the community music leaders and activities, and cooperation of citizens and community organizations with the schools in the support and development of the music education program.

As an aid in carrying out the purpose of the committee at the local level, a survey is being made, which, among other things, will provide source material for a pamphlet illustrating various types of existing school-community music activities. Following are some of the points to be covered:

- (1) Induction of individual pupils into the musical life and resources of the community.
- (2) School music services in the community.
- (3) Integration of school and community music resources for community purposes rather than school activities.
- (4) Community musical activities, independent of school activities or support.
- (5) Cooperation with social service-centered organizations.
- (6) Articulation of school music activities with community agencies.

The committee requests cooperation of all JOURNAL readers in supplying material to be used in completing the survey of school-community music activities—programs, photographs, newspaper stories, etc. Such material may be forwarded to any state or division chairman or to the national chairman at Public Schools Office, Evansville 8, Indiana.

—CLAUDE B. SMITH, *National Chairman
School-Community Relations and Activities*

Opera in Music Education

NOW that the Biennial Meeting of the Music Educators National Conference in Detroit has marked off another high point in the onward progress of music education, some notes on the status of opera in the schools is in order.

The all-day workshop of the Opera Committee on April 17 gave both leaders and field workers a much-needed opportunity to get, at first hand, an over-all picture of what is going on throughout the country. Attendance was excellent and equaled by fortitude. Leaders, committee members, and members at large came early and stayed late. Geographical distribution was widespread. Chairmen were present from all but one of the Division Conferences while twenty-six states were represented by both chairmen and committee members.

In true workshop fashion the focus of proceedings was placed on getting and giving information; exchanges of experiences, ideas, and materials; demonstrations and exhibits, and informal discussion of problems in reference to continuing advancement. In addition, several distinguished guests were invited to talk with us about special services and resources that are available to all. For instance, Mrs. John DeWitt Peltz,

editor of *Opera News*, gave a most interesting and illuminating account of that useful magazine.

In looking back, reports indicated that opera was demonstrating its worth in school music programs in a variety of ways. Two of these deserve special mention since each is important in its own way, besides having retroactive influences, one on the other.

First is the growing interest in actual student participation. This runs a gamut from stage performances with all the trimmings, through "opera sings" and selected programs with (or without) costumes, on to concert versions of given operas with soloists, chorus, and orchestra.

Second is the steady increase of interest in taking advantage of The Metropolitan Opera broadcasts on Saturday afternoons during opera season. These are gains that add up to more than the sum of their parts. It seems that in many instances those whose approach was by way of the broadcasts were stimulated to want to sing and play their favorites as well as to explore opera further through reading. On the other hand, those whose approach had been largely through their own performances, wanted, above all things, to *see* an opera and, as next best, to hear their favorite roles on the air.

Problems came up as a matter of course. One had to do with committee organization. The new decentralization plan has slowed things up. This was to be expected in working from a pattern that is both new and complex. Another was concerned with committee personnel. In some states, committees were not fully manned and the desire expressed was to have vacancies filled with "the right folks." Meaning, by this, persons who care a great deal about opera in the schools and are therefore willing to work toward this end.

Despite these and other human problems that beset any group activity, we, as National Chairmen, feel that the gratifying progress of Opera in Music Education is due to the enthusiastic and effective cooperation of both Division and State chairmen with their field workers.

It is hoped that these cooperating units will see fit to organize workshops for the State Association meetings next fall and the Division Conferences that take place a year from now. While the Detroit meeting gave us a pattern for workshop procedures, there is still room for both expansion of activities and refinement of operational techniques.

By continuing to improve and expand the program already under way, we may look forward with confidence to an ultimate attainment of our goals.

—LILLA BELLE PITTS, *National Chairman*
CLARKE MAYNARD, *National Co-Chairman*
Opera in Music Education

Radio in Music Education

THE first lap of the journey of the Special Projects committees has been completed, and now, we start on the second. The culmination of the work of the committee for this first period was evidenced in the meetings at the Detroit Conference.

The Radio Committee began its work a little over a year ago, with the setting up of twelve sub-committees, organized on a national basis, and intended to implement the work of the state-division-national committees. Each sub-committee was assigned a specific task directly

related to the work of the committee of the whole. Most of the sub-committees were very active and did fine work. The Central Committee wishes to thank each member of all the sub-committees, and urges the continuance of the splendid work just begun.

At the committee sessions at Detroit, it was decided to amalgamate the work of a number of the sub-committees, combining the personnel, and thus eliminate some duplication. This reorganization is not yet completed, but as soon as possible a complete report of the reorganization will be sent to each member of all committees. Incidentally, more than five hundred people participated in the work of the Radio Committee this year.

It would be entirely ungrateful if the fine work of the committee in connection with the radio program at Detroit were not mentioned. Especially was the splendid work of Edna Whitsey and Kathleen Lardie productive of program features which will be long remembered. One of the results of this program was the realization of the importance television will assume in our educational program in this country. It is to be hoped that it will not be too long before all schools may take advantage of the procedures and materials made possible through television.

—ARCHIE N. JONES, *National Chairman*
Radio in Music Education

State-Wide Music Education Programs

THE committee on state-wide music education programs held three sessions at the time of the Detroit Conference. The two Saturday meetings were devoted to activities involving improvement of music programs by means other than state supervision.

Ruth Klepper Settle of Little Rock, Arkansas, gave an interesting report of a situation in a remote rural community where encouragement from the city supervisor led the supervisor of music in a consolidated school to expand a meager music program and to undertake activities that led to wider recognition for music in the community and to definite improvement of the program.

M. Claude Rosenberry of Pennsylvania, chairman for the Eastern Division, reported a survey carried on in the states of his district, dealing with a great variety of music activities with state-wide implications. The committee recommended to the chairmen of all Division committees of the Conference the conduct of similar surveys for the coming biennium.

Hazel Nohavec Morgan suggested the possibility of cooperation between the State-wide Music Education Committee's activity and the activities of the School-Community Music Relations and Parent-Teachers groups. The suggestion was favorably received.

Of very great interest was a report by C. Lawrence Kingsbury of Indiana University telling of ways in which that state university is assisting the development of state-wide music activities in Indiana. He reported concerts given to communities throughout the state by students of the university's music school; county, city and sectional clinics conducted by faculty members; assistance in the organization and conduct of community musical organizations; wide offerings of music courses in extension centers; special short-term summer clinics on the university campus for private teachers and music workers in the schools; and the employment of a full-

time member on the School of Music staff to carry forward these extensive activities.*

Members of the State-wide Music Education Committee believed that a detailed report of these activities would be useful in encouraging other colleges and universities to undertake such service. It was recommended that Professor Kingsbury's report be made available to all committee members and its content be given publicity in the columns of the JOURNAL.

The Monday meeting was devoted to state supervision, the type of activity which the committee believes holds greatest promise for the development of music programs on a state-wide basis.

Ronald Cook, state supervisor of music for Montana, gave a full report of his responsibilities and activities, grouping them under the headings: administration, in-service training, publicity and research. The committee recommended that this list of activities be made available to all committee members as a beginning of the compilation of a list based on the activities of all other state supervisors. The extension of this first list and the compilation of a more extensive one was suggested by Mr. Cook as a desirable project for state-wide music education committees to undertake during the next two years.

Clifford W. Brown of West Virginia State University conducted a panel on the subject, "How State Music Supervision Was Started in My State." Thirteen present and past supervisors of music for ten states (Alabama, Delaware, Kentucky, Louisiana, Michigan, Missouri, Montana, Ohio, Pennsylvania and Virginia) gave answers to the question, indicating who initiated the idea of a state supervisor of music, what preliminary work was done and how the creation of the office was finally effected. All of the reports were taken verbatim in shorthand. A summarizing report is to be prepared by the panel chairman and made available to interested persons.

*Extension activities of a similar nature are being carried on or projected under the auspices of state institutions in other states, among them Florida, Illinois, Michigan, Missouri, Montana, Oklahoma, Washington, Wisconsin — to mention only a few. Reports are requested from all states in which the state universities and colleges are providing offerings of this type, on and off the campus.

In concluding this session, Professor Brown reported a survey of state departments of education he had conducted in the name of the national committee, dealing with the possibility of establishing the office of state supervisor of music. The survey indicates that several state superintendents of education are seriously considering including a state supervisor of music in their staffs within the next five years. Detail of this survey will be included in a full report to be made available within the next year.

—SAMUEL T. BURNS, *National Chairman
State-wide Music Education Programs*

Student Membership

MORE eloquent than many words is the presence on our membership rolls of 2,735 student members coming from 157 of the country's leading conservatories, colleges and universities. After one year of organized effort, with a belated start at that, such success can be attributed to the soundness of the idea back of the project, and the enthusiastic support of membership committees, faculty sponsors and cooperating Conference officers. Such a situation is a reflection of the confidence which students and their faculty sponsors are placing in the conduct of the project, and should exert a truly sobering effect on us all. It should serve to make us vigilant to maintain the interest and active participation of these students and those who hope to join in the future.

The success of the National Convention in attracting over 500 students from all parts of the nation will in all probability even be exceeded at the six Division conventions this coming year, judging from the assurances we have received from Division officers. At Detroit, one person in every sixteen present was a student member. We predict even better percentages in the future.

States which have conventions will also be providing special offerings for students and otherwise will be making their convention attendance worthwhile.

Just as the success of special student activities at last year's Division conventions helped set a still better pat-

Music Teachers National Association

SEVENTY-THIRD ANNUAL CONVENTION

Chicago, Illinois, December 29, 1948—January 1, 1949

FOLLOWING the pattern set at Boston last December, the Music Teachers National Association has invited to join in its convention, to be held in Chicago the coming year end, other national music organizations which represent the professional interests of both private and college and university music teachers. Beginning on December 27, the National Association of Schools of Music, the American Musicological Society, Phi Mu Alpha (Sinfonia), and the National Association of Teachers of Singing will hold their sessions, with the Stevens Hotel in Chicago as their headquarters. Meeting concurrently with the Music Teachers National Association will be the American String Teachers Association, the Music Library Association, as well as meetings of members of the music sororities and fraternities, the National Federation of Music Clubs and the National Music Council. Highlights of the Convention include a broadcast concert by the Chicago Symphony Orchestra, several concerts of chamber music, an important premiere by the Opera Theatre of Chicago, a concert of Renaissance music by the Collegium Musicum of the University of Chicago, concerts of contemporary music, as well as many forums and discussions of interest to all teachers of music.

Come to Chicago in December for another great Convention.

tern for the National Convention at Detroit, so will the valuable experiences gained this year at Detroit serve as guides to still more effective planning for next year's Division conventions. Details of these special student activities will be made available to those responsible for such planning.

As with all projects, the strength of the student membership plan is to be found in a solid state organization. As a result, several of our state associations have already made plans to have students share in the state program through a workable membership plan in the state organization, paralleling the state-national plan for active MENC memberships. A pioneer state in this respect is Ohio, where students have expressed a keen desire to participate in the affairs of an active state program even to the extent of agreeing to pay a small additional fee of fifty cents toward helping make the program self-supporting. There are indications now that students in other states are showing a similar desire to join their own state organization as well as the National organization. Thus the way is now open for states to serve the student members within their borders in keeping with the particular needs within the states themselves.

Wise and careful planning on the part of everyone will help the students in our colleges. In so doing we are building for a much stronger Conference organization than ever before. Already many of this year's student members are taking positions for the next year and will automatically become senior members of our organization. They will be more active and enlightened members because of this year's activities.

—THURBER H. MADISON, *National Chairman
Student Membership and Student Activities*

Curriculum Consultants

Preschool

THE Preschool Curriculum Consultants Group is now engaged in considering its long-term advancement program based on the planning which was begun in Detroit. At the Detroit conference, through committee discussions on Saturday, April 17 and Sunday, April 18, the group began to develop an educational philosophy in the light of which it based its panel discussions on Monday, April 19 and Tuesday, April 20. On these two days, a panel made up of the members of the Preschool Curriculum Consultants Group considered the following topics:

- (1) The Psychological Background and Needs of the Preschool Child.
- (2) Music's Place in the Development of These Needs: (a) Desirable outcomes; (b) Realization of these outcomes through such activities as listening to radio, phonograph, singing, playing, rhythmic activities, creative activities.
- (3) Criteria for the Selection of Materials for Preschool Music Activities.
- (4) Analysis and Discussion of Suggested Materials: Books, recordings, instruments, etc.

A kindergarten demonstration by Mrs. Marjorie Zimmerman and Mrs. Mary Wood of the MacDowell School, Detroit, on Monday, April 19, and a pre-kindergarten demonstration by Mrs. Helen Payette of the Roosevelt Training School, Wayne University, on Tuesday, April

20, were related to the panel discussions, and, by putting theories into action and by indicating desirable outcomes, demonstrated most effectively that music does have a unique place in the development of child needs.

The tentative long-range program of the Committee has as its immediate goal the setting up of state committees which, in collaboration with mothers' groups, recreational groups, church groups, pre-kindergartens, kindergartens and teacher-training institutions, will attempt to develop effective means of using music to realize certain desirable outcomes of child growth set up in terms of the total growth of the child in a democratic society.

Eight suggested problems involving these desirable outcomes in child growth and means for realizing them have been tentatively posited as guideposts for the state committees. For their further use a bibliography of materials, which have been tested by use in various schools this year, is in the process of preparation for mimeographing.

Our long-term goal is the implementing of the findings of the state committees by asking a number of parent groups, church groups, schools and other institutions throughout the country to cooperate with us in a program of action by actually trying out some or all of these findings previous to the 1950 National conference and by building programs on at least some aspects of the findings at 1948-49 State and Division biennial conferences. At the 1950 National we hope to correlate all of this data and assemble it in some form as a reservoir of information for interested individuals and groups.

—MRS. ELIZABETH STATON FIELD, *National Chairman
Preschool Music Curriculum Consultants*

Elementary

THE Elementary Curriculum Consultants group, which gradually took form between the first of January and the closing day of the Detroit Convention, now has forty members representing thirty-two states.

In preparation for the Conference, this group selected a number of issues underlying the elementary school music curriculum, as based upon and continuing from the Music Education Source Book. Those issues were assembled under several headings which were adopted as committee assignments. At Detroit the group was subdivided, and excellent work was done in the several areas; the reports of these sub-committees will be made available to the group. Some areas were felt to lie within the work of projects committees and resource groups, and will be further considered with the appropriate group.

A desire to coordinate the efforts of the Elementary group with that of the six other curriculum divisions led to a plan of coordination between all groups and a suggested program for the biennium. As applied to the Elementary group, this appears as follows:

Step 1. Preliminary raising of any or all issues in the broad area of elementary school music curriculum. This has resulted in committee work up to and during the Conference. This analysis is to be completed by this group by October 15, 1948.

Step 2. In preparation for the 1949 MENC Division meetings, committees will be organized on a regional basis with the continued cooperation of the state associations, under the coordinators already named for the respective Division. The Division

committees are to be enlarged as required to provide for carrying the curriculum analysis down to state and community participation, same to be worked out by Conference Division presidents, state presidents, and local leaders under the chairmanship of this group's Division coordinators.

The task assigned to each Division committee by the Consultants Board will be to lay down the underlying principles for each and every area in our curriculum outline so that the Consultants meeting at Division conferences may bring together a complete battery of principles which will then serve to determine the selection and organization of curriculum experiences.

Step 3. The second year of the biennium is to be devoted to the development of curriculum aids. Since no satisfactory definition of curriculum and/or course of study was acceptable to the 1948 Elementary Curriculum Consultants group at Detroit, it was decided to project, instead, a plan of action. "This program of action," to quote from the statement of the Consultants Board, "is thought of as resulting in a series of handbooks, each of which would be based on principles worked out and adopted at Division meetings; each handbook would take whatever form would emerge from its peculiar character and function."

Not only the Elementary Curriculum Consultants recognized the impelling problem of the trend toward the teaching of music by classroom teachers, but every group felt its effect. Conferences are planned for music educators; the literature of the profession is geared to the professionally trained, while the classroom teacher who does whatever can be done neither attends professional meetings nor finds help from the literature. This Consultants group finds the need of aid to the classroom teacher of music as the ultimate problem of any work on the music curriculum, and proposes to shape all recommendations of the curriculum committee in terms of its understanding and use in practical situations by the classroom teacher.

—MARION FLAGG, *National Chairman
Elementary Music Curriculum Consultants*

Junior High

THE activities of the Junior High Curriculum Consultants Group in Detroit centered about six areas. These were:

(1) *What Is Our "Point of View" for the Junior High Curriculum?* Needs, abilities, and interests of this age group were discussed and a committee formulated a brief statement of attitudes essential in the curriculum thinking at the junior high school level.

(2) *Administration and Scheduling of the Total Junior High Music Offerings.* Judging from the intense interest in this area and the great variance in class size and class offerings in the junior high school, a survey in cooperation with school administrators seems necessary.

(3) *Content of General Music Classes*—Singing activities, choice of materials, classroom procedure, music theory and evaluation of student work were discussed in this session. A report of the committee is being formulated.

(4) *Content of General Music Classes*—The listening program, centers of interest, films and other resources and evaluation will be included in this report which is being developed by the National committee.

(5) *Creative Music in the Junior High School.* This was the subject for one of the most interesting sessions. A valuable report and suggestions of this important phase of the junior high school program will be available from the committee.

(6) *Democratic Procedures in the Junior High School.* This subject afforded opportunity for a most stimulating session and the report of this committee should be read by teachers at this level.

In order to carry through effective study of the junior high curriculum, a *Program of Action* is being formulated by the National group which will carry through the state-division-national organization throughout the country.

—ROBERT A. CHOATE, *National Chairman
Junior High Music Curriculum Consultants*

Senior High

REPRESENTATIVES from forty states and the District of Columbia had accepted appointments as Senior High School Curriculum Consultants when the Music Educators National Conference met in Detroit. Most of them, through correspondence, had helped to plan the programs for the three scheduled sessions of the committee on the official convention program.

The plan of the work of the National Committee involved, first, a follow-up of the recommendations of the consultants of the preceding biennium, with a study of all the reports in the Source Book dealing with senior high school music; and second, the organization of the committee work for the next two years.

Phases of the high school program as it is now scheduled and taught which seem to offer almost universal difficulty were stated as problems, and eight topics were chosen by vote of the consultants for discussion at the Detroit meeting. These topics were ably presented by members of the committee and discussion followed from the floor as time allowed. Each of the three open sessions was well attended and considerable interest in the discussions was evidenced.

In addition to the three large group sessions, two small group meetings were called for the purpose of planning the continuing work of the committee. Representing the group as a whole, the chairman met with the leaders of the consultants groups for the other school levels to discuss plans for coordinating the work of the several committees. A plan proposed by the Elementary group was accepted as a guide for the organization of all the committee reports.

Because of the very full convention program and conflicting interests and activities of the consultants, the need for more time for the work of the committee was acutely felt. The sessions in Detroit did, however, result in recognizable progress toward the stated aims of the group. As a result of our discussions we now have a more accurate picture of the practices and the needs in the teaching of music in senior high schools throughout the country and of the thinking of music teachers concerning it. And a possibly greater good derives from the fact that the consultants who gave so generously of their time to the work of the committee now know each other personally. We can hereafter work more effectively at long distance because now we shall work as friends who share a common purpose.

—ANNE GRACE O'CALLAGHAN, *National Chairman
Senior High Music Curriculum Consultants*

Junior College

(1) The Chairman, Vice-Chairman and six Division Coordinators, functioning as a National Committee, are to formulate aims and objectives and make plans for junior college sections (discussions, clinics, demonstrations) at State Association meetings and Division Conferences.

(2) All State Associations which have not done so are to be urged to select State Chairmen for Junior College Music, these to serve as liaison officers between the National Committee and all junior colleges.

(3) Two bibliographies are to be added to the Source Book material: (a) books suitable for junior college libraries for student reading and reference; (b) good, up-to-date textbooks which have been found useful.

(4) A survey is to be made of music conditions and practices in all junior colleges.

(5) A digest of the Source Book material is to be sent to all junior college administrators and music directors.

—LEON F. BEERY, *National Chairman
Junior College Music Curriculum Consultants*

Teacher Education

THE two meetings of the Teacher Education Consultants' Committee were active, profitable and well attended.

The aims proposed in setting up this program were put under way in a satisfactory manner. The theme, "Training the Teacher of Music" suggested the prepared talks which opened provocative questions in the following: (a) Entrance into the profession, (b) The training period, (c) The follow-up program.

These considerations recognize the importance of broad qualifications necessary for the music teacher, the most current needs in teacher training, the importance of the well-trained elementary teacher and the need for efficient supervision and wise administration. Pertinent and related topics considered were National Teacher Examinations, and the MENC Source Book.

One of the most valuable divisions in the deliberations of this committee was the joint meeting with the Student Membership and Student Activities group. A panel discussion with both music educators and student members proved stimulating and revealing.

The conclusions and recommendations of this committee were as follows:

- (1) Forward a summary of proceedings to the Research Council.
- (2) Suggest continued and current revision of the Source Book.
- (3) Continue committee activities through correspondence, sending results of meetings to all committee members and interested music educators.
- (4) In particular, implement suggestions of student members, which were, among others, as follows: (a) A five-year training program for music teachers, (b) more thorough piano background, (c) more time for actual playing, care of, and repair of instruments, and (d) more clearly-defined professional and administrative aspects of the job of music teaching.

—HELEN M. HOSMER, *National Chairman*
WAYNE S. HERTZ, *National Vice-Chairman*
Teacher Education Music Curriculum Consultants

College and University

THE 1948 Curriculum Study Group on College and University Music, at its final session in Detroit, made definite plans for the ensuing year.

It was agreed that each Curriculum Consultant would collect and submit to the Chairman of the National Committee as many sample curricula as possible comprising course outlines, bibliography and other relevant material covering the courses or lectures now being given in music to the general college student as distinguished from the student concentrating and "majoring" in this field. It was suggested that these course outlines be selected to represent as many divergent and unusual approaches to this teaching problem as possible.

The Chairman will, in turn, summarize the ideas and methods represented in these curricula and will supply each state and regional representative on the College and University Curriculum Study Group with as many copies as he may be able to use profitably. It was sug-

gested that this material, once assembled, form the basis for discussion and demonstration at the Division meetings next year and that the results of these discussions and demonstrations form the basis for planning the next National sessions devoted to the problem of College and University Music.

—RAYMOND KENDALL, *National Chairman*
College and University Music Curriculum Consultants

Special Committees

Contemporary Music

THE activities of the committee on Contemporary Music during the past biennium have been directed toward the achievement of a dual purpose. The first effort has been concerned with development, on the part of music educators, of acquaintance with and understanding of music of the contemporary composers. It is felt that there is available a large amount of significant contemporary music which is practical and effective for school and college use, once our directors have gained firsthand knowledge of its style. It is the aim of the Committee to help all music educators become cognizant of the number of contemporary compositions, both instrumental and vocal, which may be used on public programs and for study.

The second effort has been directed toward bringing to the composer an understanding of the problems of the school music teachers and the directors of student instrumental and vocal organizations. It has been observed that in many cases composers are uninformed regarding the musical and technical capabilities of the student performers. Although a goodly number of the contemporary composers have had fairly close association with the schools and colleges, too many have not had firsthand knowledge of the good musical results obtained in much of our school work. Accordingly, in promoting this second objective of the committee, an attempt has been made to bring interested composers into contact with activities which demonstrate the capacities of the student musician.

An interesting outcome of the Detroit meeting sponsored by the committee was the presentation by William Schuman of a proposal intended to lead to the creation of a plan whereby a more effective interchange of activities can be developed between the music educators and the art composers. The outline of this proposal was printed in the April-May JOURNAL, on page 71.

It is hoped that future activities of the Conference and all state and local music educators associations will continue the dual project with respect to the problems of contemporary music: (1) To acquaint school and college music educators with available contemporary music, and help them become informed regarding the possibilities of this music for program and study use; (2) to further acquaintanceship of the composers with the activities in our field, and with the problem and potentialities of our student performing organizations.

—GEORGE HOWERTON, *National Chairman*
Contemporary Music

Functional Music

THE problems and trends in Functional Music remain much as they were. This is not to say that progress has not been made. A great deal has been accomplished, but there are several aspects which need consideration.

(1) There is improvement in the understanding of those interested that a background of science as well as music is necessary for those who work in Functional Music.* One of the major problems is to acquaint prospective workers with the requirements necessary.

(2) Well-controlled research is of paramount importance. It is hoped that much more can be done in the future. The greatest single retarding factor in the wide adoption of Functional Music is the lack of pertinent research. It is hoped that at future meetings of the MENC more and more research reports may be made available.

(3) Some means should be set up whereby workers and researchers can know what is being done by their colleagues. This will probably mean an organization and some means of intercommunication such as a magazine.

(4) Music educators will profit greatly from more knowledge of the principles and practices of Functional Music. These are equally applicable in school and everyday life. It is necessary that proper information be made easily available to all music educators.

—E. THAYER GASTON, *Chairman*
Functional Music

*"Functional Music" has many aspects. The chief emphasis in recent meetings, discussions, etc., has been on the industrial and therapeutic aspects, but it includes also the use of music as a stimulus or control measure with individuals or groups of people where a predetermined response is desired; for example, music to increase marching tempo; sedative music to reduce hyperactivity at a rowdy gathering.

International Relations

THE meetings of the MENC Committee on International Relations which were held in Detroit indicated quite clearly the widespread interest music educators have in the field of international relations. The active work of the MENC, through individual work of its members, through its cooperative program with the Pan American Union and UNESCO, has been very rewarding in that now we have more than a perfunctory interest in music education as an important factor in international relations.

An especially significant aspect of the meetings in Detroit was the presence of representatives from eleven foreign countries, including Berthe Bert, Paris, France; Egydio Castro e Silva, Rio de Janeiro, Brazil; Pilar Mira, Buenos Aires, Argentina; Irene McShine, Trinidad; Catalina Spinetto, Santiago, Chile; Mercedes Reis, Rio de Janeiro, Brazil; Héctor Zeoli, Buenos Aires, Argentina; Juan Bautista Plaza, Caracas, Venezuela; María Ponce, Lima, Peru; Adolfo Salazar, México, D. F., México; Luis Sandi, México, D.F., México; Esmeralda Escuder, Montevideo, Uruguay; Nena Benitez, Havana, Cuba; Helena M. Bilinska, Krakow, Poland. The foreign guests participated freely in all of the discussions, and from them, several important suggestions were received regarding furthering international relations through the field of music education. Also participating in the meeting was Charles Seeger, Chief of the Music Division of the Pan American Union, whose address "International Relations in the Field of Music,

Its Foundations and Practices" was both illuminating and challenging. Mr. Seeger cited "the force of culture in the lives of various people and its place in international understanding and friendship" and also stressed the fact "that the great bulk of interchange of ideas between peoples occurs outside of government."

Also contributing to the deliberation was Howard Hanson, who indicated several of the problems involved in cultural exchange. Mr. Hanson emphasized the difference between cultural exchange and mere propaganda. He also mentioned the Rehabilitation and Educational Reconstruction program of UNESCO and suggested possibility of cooperation in this program by the MENC. This viewpoint was enthusiastically endorsed by the European guests who assured us of the dire need for rehabilitation of artistic needs in the war-devastated countries. Music educators of the United States, and there were hundreds present, showed considerable interest in fostering a program which will aid these countries. Others of assistance in such a program were received from representatives of the National Congress of Parents and Teachers and General Federation of Women's Clubs.

Latin American and Canadian music educators made special pleas for more active programs of Exchange of persons and materials—including translations of typical courses of study, reference books, etc., on music education.

The projects or categories suggested as fields of operation for MENC Committee on International Relations may be summarized as follows:

- (1) Exchange of materials and people.
- (2) Development of plans toward Inter-American and International organizations in the field of music and/or music education.
- (3) Assistance in the program of rebuilding artistic life of war-devastated countries.
- (4) Continued cooperation with international organizations such as UNESCO and the Pan American Union.

In the main, the activities of the Committee on International Relations of the MENC will be channeled in these directions, and as the work is planned, reports on it will be made in the columns of the JOURNAL. The international relations program of the MENC is one in which every member can participate.

—LLOYD V. FUNCHESS, *Chairman*
International Relations

Music Appreciation

THE MENC Committee on Music Appreciation is vitally interested in a re-evaluation of the music appreciation work in our schools on all levels. The meeting in Detroit was highlighted by talks about the fundamental objectives of a music appreciation program by Will Earhart and Howard D. McKinney.

Mr. Earhart's talk was centered around these three basic issues: (1) What is there in music to be appreciated? (2) What is the nature of appreciation? (3) What is its value in human life?

Mr. McKinney's talk gave a clear picture of objectives, and illustrated these with an explanation of his approach on the college level; his basic conclusions being: (1) The most pressing need of our system of American higher education at the present time . . . is the development of an adequate program of general education for the nation as a whole—a program which will prepare our young people for the responsibilities of

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Venetian Love Song (35059)	Nevin-Bliss	.12

Four-Part Mixed (S.A.T.B.)

The Green Cathedral (35073)	Hahn	.15
I Love Life (35272)	Mana-Zucca-Peery	.12
In Maytime (35209)	Speaks	.10
Let All My Life Be Music (35433)	Spross	.15
The Liberty Bell (35387)	Sousa-Carleton	.15
Mighty Lak' a Rose (35094)	Nevin	.10
Recessional (35015)	De Koven	.12
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citizenship and, above all, give a broad intellectual experience on which to base the common actions of life. (2) One of the principal tasks to which we as teachers of the subjects of general education in our American system should address ourselves is that of improving the judgment and bettering the taste of those we teach. And (3) . . . the real objective of the general course in the literature and understanding of music given in the American college (that which is usually called music appreciation) should be that of the improvement in taste and in understanding of life that results from learning to listen to good music and from realizing the place it has held in the development of the world's culture.

It is planned that the future work of this committee will inaugurate a series of investigations into present practices in the field of music appreciation. Some of the most urgent aspects of this study involve (1) a survey and evaluation of printed materials on various grade levels, (2) the present status of music appreciation "courses" in secondary schools, (3) the role of the teachers college in the preparation of teachers for this field.

It is generally agreed that, in spite of the tremendous advances made in America in the field of music and music appreciation, there is much to be desired in audience education. We feel that the greatest obstacle to the development of music appreciation is a lack of understanding of the basic objectives on the part of many music teachers, and a lack of proper materials, printed and otherwise. We also believe a most effective avenue for helping this situation is through teacher training institutions. We hope that within the next two years arrangements can be made whereby persons who have been successful in this field can present their ideas personally to prospective music teachers in this type of school.

Our need for information and cooperation on your part is great. We must stimulate our best teachers to contribute. For only when we get a clear picture of the present status of the subject in our schools through serious study can we hope to prescribe adequately for the ills of a grossly neglected and important aspect of music education.

—EDWIN E. STEIN, *Chairman*
Music Appreciation

Musicology and Music Education

THE greatest felt need of the Forum on Musicology and Music Education at the Detroit meeting was one of space! The room assigned for this meeting might well have accommodated such groups in the past, but not at Detroit. A hall three or four times larger was needed to accommodate those in attendance. In spite of this handicap, however, an enthusiastic meeting was held for two hours.

The plan of the Forum—to bring musicologists and music educators together—continued in the general pattern established several years ago. Charles Seeger of the Pan American Union has ably pointed out the desirability of such a rapprochement. That progress is being made was in evidence at this meeting.

In carrying on the work of the Forum, the Committee will endeavor to enlist the aid of all musicologists and music educators to work together with the objective in

mind of improving the standard of music education throughout the country. The schools of this land offer the best opportunity for such improvement. Although the musicologist and music educator might be thought of as representing opposite poles of thought, it is imperative that they supplement each other's efforts. This point was dealt with in the first of two resolutions passed by those who participated in the official program of the Forum at Detroit:

Whereas, music performance both on the programs of MENC meetings and those of the schools generally has reached a high state of proficiency, be it resolved that the efforts of MENC now be directed toward the achievement of greater discrimination in the choice of program material which students perform. It is believed that, while students in the schools are able to meet technical demands of the finest music written, the choice of concert repertoire has not consistently kept pace with this achievement by making use of the best literature available.

The above resolution was presented to the MENC Board of Directors, the Research Council and the Council of Past Presidents.

The second resolution dealt with the important question of teacher training. The implication of this resolution is to the point, for one speaker on the Forum pointed out: it should never be forgotten that the first five letters of "Music Education" and "Musicology" are *m-u-s-i-c*.

Whereas, the education phase of music teacher training has been adequately recognized by teacher-training institutions, be it resolved that this panel go on record as favoring the cooperation of MENC with other groups and organizations to work toward the attainment of better training for music educators in music subject matter areas. It is believed that the amount of time now allotted to music in the preparation of music teachers must be extended.

Continued and complete cooperation of musicologists and music educators will have a beneficial effect on both; it will make the musicologist more functional and the music educator more scholarly. This is a desirable rapprochement. It is our hope that, for the sake of a better education for pupils and students of this country, the union will become increasingly effective across the years.

—KARL O. KUERSTEINER, *National Chairman*
Musicology and Music Education

College Band Directors National Association

FALL MEETING

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MEMBERSHIP is open to any band director or assistant band director on the college level. For information regarding the CBDNA and the forthcoming fall meeting, address MENC headquarters office, or President Raymond Dvorak, or any officer listed below.

Minutes and papers from the 1947 fall meeting are available for all new members enrolling at this time. (Membership fee \$2.00.)

Officers: Honorary Life President—Austin A. Harding, University of Illinois, Urbana; President—Raymond F. Dvorak, University of Wisconsin, Madison; vice-president—Alvin R. Edgar, Iowa State College, Ames; secretary—L. Bruce Jones, Louisiana State University, Baton Rouge. Division chairmen: California-Western—John R. Halliday, Brigham Young University, Provo, Utah; Eastern—Leland Flora, Sampson College, Sampson, N. Y.; North Central—Daniel Martino, Ohio University, Athens; Northwest—Robert Wagner, University of Wyoming, Laramie; Southern—Henry Wamsley, Mississippi State College, State College; Southwestern—Max A. Mitchell, Oklahoma A. & M. College, Stillwater. Members of the Board of Directors include the officers and Immediate Past President Mark H. Hindsley, University of Illinois, Urbana, and Past President Gerald R. Prescott, University of Minnesota, Minneapolis.

Music Education Research Council

THE Research Council has planned its program with particular regard for the "Music Advancement Program." A study of project and committee reports to the Conference will be made in order to initiate and encourage desirable research and investigation. Each Council member is prepared to assume the responsibility for needed research but it is obvious that the plan for cooperation between the Council and Conference groups and Committees must be continued, broadened in scope to meet the needs of our profession. Cooperation with the Committees on Functional Uses of Music, Teacher Education, Films in Music Education and Musicology and Music Education has been started and every effort will be made to strengthen the Council's relationship with these and other similar groups.

Another important part of future planning calls for Council action with groups outside of the Music Educators National Conference. Groups and organizations with similar or related interests are very active in matters of great importance to the Conference and are interested in working with the Council. At this time the Council has agreed to cooperate with organizations such as the American Council on Education Commission on Motion pictures and the joint MENC, MTNA, NASM Committee on Secondary School Music, and others.

At the Detroit Conference we welcomed, as a guest, at the last meeting of the Council, C. Laughton Bird of St. Catharines, Ontario. Mr. Bird represented our Canadian friends who look forward to the development of a conference with a research council in their country. Every effort will be made to continue our friendship and cooperation with Mr. Bird and the Canadian music educators he represents. We hope that similar relationships with representatives of other countries may become possible.

A complete list of Council activities cannot be included in this writing but the information following will serve by giving a preview of present and future action.

Projects Under Way

(1) Publication from time to time in the MUSIC EDUCATORS JOURNAL of brief reports of significant research in music and education. William S. Larson has agreed to edit this proposed column for the JOURNAL.

(2) Bulletin on *Teacher Training and Certification*. Irving W. Wolfe and Russell V. Morgan have reported that they will soon complete their work on this new and important report.

(3) Bulletin on *Music Rooms and Equipment*. Clarence J. Best of Texas Christian University has completed an excellent manuscript for the Council and Conference. Arnold M. Small and D. Sterling Wheelwright have been working with him to bring this much needed bulletin in printed form to the Conference.

(4) Nearing completion is a *Survey of Music Credits for College Entrance* made by Frank Grant of Western Reserve University under the guidance of Russell V. Morgan.

(5) Helen M. Hosmer of State Teachers College, Potsdam, New York, has agreed to assist the Council in completing for publication the excellent bulletin on *Supervision and Administration* prepared by Peter W. Dykema and Charles M. Dennis.

(6) Another bulletin for which the demand is very great and which is no longer available is the *Bibliography of Research Studies*. William S. Larson reports that he is making every effort to complete his work with this bulletin.

(7) A study is under way of the Information Leaflet Series in order to revise and improve the present leaflets. These Information Leaflets are not reports of research in music education but contain valuable information for the many people who write the Conference office for aid in establishing or improving music education in their schools. Some time during the next year

Emma R. Knudson and her associates will recommend action leading to the improvement and possible expansion of this series. (8) A start has been made by Theodore F. Normann and his committee consisting of George F. Barr and Marguerite V. Hood in the writing of a bulletin on *Music Training of the Grade School Teacher*.

Future Plans

The Council is aware of the need for encouraging constant, everyday, intelligent investigation by the largest possible number of music educators. Part of its work in the future must therefore be to use every means of motivating teachers toward a creative and experimental approach in meeting their instructional problems.

Arnold M. Small, Theodore F. Normann, Charles Seeger and John W. Beattie spent a considerable amount of time in Detroit considering studies that should be undertaken. Mr. Small will soon report in detail. Among the many things being considered are:

(1) *Pre-School Activities in Music*.
(2) *A National Program of Music Education*.
(3) *Music in the Schools* (A bulletin for use by PTA and similar organizations).

(4) *Music Therapy and related subjects of Music in the Life of the Handicapped Child and the Retarded Child*.

(5) *Music in the Guidance Program*.

(6) *Hospital Use of Music*.

(7) *Controlled Studies in Connection with Audio-Visual Materials*.

(8) *Needed Research in Music*. A committee consisting of Lloyd V. Funchess (Chairman), Glenn Gildersleeve and Thurber H. Madison is being asked to prepare a list of suitable subjects for research activity that will be made available to the *Phi Delta Kappan*, the *MUSIC EDUCATORS JOURNAL* and other periodicals, and distributed to schools of graduate studies throughout the nation as a means of assisting them and their students in selecting topics where research is needed.

The days ahead challenge us in music education. Personalities and personal opinions have carried us far in our endeavors but we must move forward. All Conference members must be ready and willing to question and evaluate traditional practice through controlled experiments. The teachers in the smallest as well as the largest schools are invited to join your Council in the search for truth. Experimentation is not complicated and impractical. Eighteen members of a Council cannot carry out the plans for the future alone. We look forward to serving you and working with you in the months ahead.

—WILLIAM R. SUR, Chairman
Music Education Research Council

Music Education Exhibitors Association

THE 1948 Detroit convention set a new milestone in music educator-music exhibitor cooperation. Congratulations and thanks for bringing this about go to Howard Lyons, past president, and Neil Kjos, past secretary-treasurer, as well as to their board of directors, to the administration of the Music Educators National Conference, and to the Detroit Convention Committee.

Thousands of music educators who attended the 1948 conference seemed to make it part of their business to budget their conference time so as to afford themselves the opportunity to visit the exhibits and examine the materials displayed. Naturally, nothing warms the hearts of the exhibitors more than that. To these thousands of music educators we extend a warm and hearty "Thank you."

The Music Education Exhibitors Association hopes

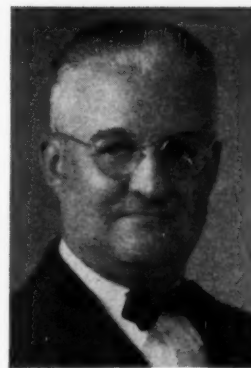
Elected at the 1948 Biennial Convention of the MENC to head important segments of the organization: William R. Sur, Michigan State College, chairman of the Music Education Research Council; Henry M. Halvorson, Ginn & Company, president of the Music Education Exhibitors Association; T. Frank Coulter, Joplin (Mo.) Public Schools, president of the National School Band, Orchestra and Vocal Association.



WILLIAM R. SUR



HENRY M. HALVORSON



T. FRANK COULTER

that the same spirit of cooperation will continue. The firms that make up this Association spend thousands of dollars to send their materials for exhibit, as well as to send competent representatives to present these materials to their customers. When large numbers of music educators visit the exhibits and examine the materials, the worthwhileness of the expenditure is proved. At these exhibits music educators will find all the latest tools of their profession. They will meet competent representatives of the trade, most of them former teachers who still think of themselves as teachers and who are happy to help in the examination of these materials.

The Exhibitors Association respectfully urges the various executive committees who are now preparing for the 1949 Division conferences to give careful consideration to: (1) providing ample time in the conference program for music educators to visit the exhibits; (2) providing a favorable location for the exhibits; and (3) as much time as possible on the conference program for the use of the materials and talents that the members of the Exhibitors Association have to offer.

The officers and directors of the Music Educators National Conference are now hard at work planning for next year's meetings. They are to be congratulated for having already decided on the dates and places for those meetings, the schedule for which was announced in the previous issue of the Journal.* The hearty cooperation of our officers and members is assured the presidents and boards of the six MENC Divisions and the six Convention Committees responsible for budgets and local management of the respective Division meetings.

—HENRY M. HALVORSON, *President*
Music Education Exhibitors Association

*See page 10 of this issue for schedule of 1949 Division meetings.

National School Band, Orchestra and Vocal Association

THE attitude of many school music directors toward interstate and regional music competitions has been changing during the past few years. Difficulties of travel and housing, and the restrictions of some state governing bodies have cut down participation in regional contests to an almost negligible point. Recognizing this change, it seemed advisable that the National

School Music Competition-Festivals organization give thought to its status, and consider some changes in its organization and policies. Such consideration was given at a meeting held in connection with the Detroit conference.

Regions still maintaining organized boards of control were asked to have representation at this meeting, and in cases where the regions had ceased to function, the individual states were asked to have representatives. Interesting and profitable sessions were held, and plans and policies were laid for the future along the following lines:

Organization: The regional plan, which has been in use for several years, was discontinued, and in its place was substituted an organization paralleling the Division arrangement of the MENC. Each state under the new set-up is asked to elect, through its Music Educators group (or a section thereof whose major interest is in contests) a chairman and three vice-chairmen in the fields of band, orchestra, and vocal. These officers will represent the state in a Division Board of Control which will meet at the Division conferences and carry certain responsibilities as suggested in a later paragraph. The Division boards of control are each asked in turn to elect a similar set of representatives who will constitute the National Board of Control of the NSBOVA, meeting at the biennial MENC convention and at such other times as needed. The National Board then elects its own officers, consisting of a president and three vice-presidents, one each for band, orchestra, and vocal.

Contests: It was recognized that for the present, at least, the interest of a majority of directors is in state rather than interstate competitions. It was decided, therefore, that our organization plan ought to be of as much help as possible to state and sub-state contests, temporarily giving no thought to meets above this level. This does not mean the permanent elimination of interstate contests, but it does mean that until there is call for such gatherings, the organization shall busy itself with matters pertaining to the type of contest which is now being carried on.

Manuals: One of the chief functions of the NSBOVA has always been to provide helpful manuals and lists of suitable contest material. This policy will be continued. The complete manual (last published in 1943) has been replaced by a set of smaller manuals, each devoted to a single phase of work. One of these, for band, orchestra, and choral materials, was made a

available in 1947. At the present time a new solo manual is in the hands of the printers. A new and very complete ensemble manual is about ready to put in print, and work is being done on a new list of large organization material (band, orchestra, chorus) to be offered in the coming months.

Another manual under consideration is one which will contain outlines, helps and suggestions for organizing and operating contests and festivals, all-state and clinic groups, and kindred organizations.

Adjudication Sheets: The present set of adjudication sheets has been the subject of some controversy in past years. There are some areas not covered by any sheets now in print, and in other cases the forms have been considered inadequate. Therefore an attempt will be made to revise the sheets and supply needed additions to the set. Committees are at work on this project at the present time. It is hoped that the printing of a satisfactory set of sheets will help eliminate the miscellaneous forms in use in various states, and the illegal mimeographing of the forms now in use.

Functions in State and Division Activities: In its relation to the Music Educators National Conference, the National Board of Control of NSBOVA fills the place at one time occupied by the national committees on vocal and instrumental affairs. This is especially sound

and effective inasmuch as the members of the National Board of Control are selected through a "grassroots" process because of their special qualifications and interest in instrumental and vocal activities.

By the same token, it is hoped that the four persons elected within a given state under the new by-laws to represent band, orchestra and vocal interests on the MENC Division Board of Control could constitute a sort of state committee on instrumental and vocal affairs for that state, particularly in connection with contest activities, and assume such advisory and functional responsibilities as may seem feasible. The same applies to the NSBOVA Division Boards of Control, which are comprised of the state groups just mentioned. It would seem that these state and division bodies may well be charged with responsibility for such matters as adjudication workshops, instrumental and vocal clinics, all-state or Division Conference groups and similar projects. By assuming these responsibilities on a nation-wide plane, the new NSBOVA may in reality become an "instrumental and vocal affairs" section of the MENC, in the pattern of the state-division-national plan of operation and cooperation which has already proved so successful in our organization.

—T. FRANK COULTER, *President*
National School Band, Orchestra and Vocal Association

MENC Student Members' Chapters

Continuing the Listing in the February-March Journal

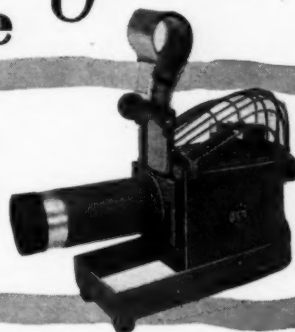
- | | |
|--|---|
| 117 Bluffton College, Bluffton, Ohio (8)
Russell A. Lantz | 140 Northern Illinois State Teachers College, DeKalb, Illinois (6) A. Neil Annas |
| 118 West Virginia University, Morgantown, W. Va. (10)
Clifford W. Brown | 141 Baldwin-Wallace College, Berea, Ohio (25)
Cecil W. Munk |
| 119 St. Mary-of-the-Spring College, Columbus, Ohio (12)
Sister Francis Borgia, O.P. | 142 Lenoir-Rhyne College, Hickory, North Carolina (9)
Helen M. Stahler |
| 120 Ohio Wesleyan University, Delaware, Ohio (8)
Earl E. Beach | 143 Mary Hardin-Baylor College, Belton, Texas (10)
Richard R. McIntyre |
| 121 Ashland College, Ashland, Ohio (*1) | 144 Sienna Heights College, Adrian, Michigan (2)
Sister Mary Louise, O.P. |
| 122 Muskingum College, New Concord, Ohio (*1)
Wade B. Fair | 145 Assumption College, Windsor, Ontario, Canada (2)
Fr. C. F. Harrison, C.S.B. |
| 123 University of Georgia, Athens, Georgia (17)
Jennie Belle Smith | 146 Lebanon Valley College, Annville, Pennsylvania (*1)
Mary E. Gillespie |
| 124 University of California, Berkeley, California (*1) | 147 Bowling Green State University, Bowling Green, Ohio (15)
Merrill C. McEwen |
| 125 University of Minnesota, Minneapolis, Minnesota (2)
Paul S. Ivory | 148 University of Pennsylvania, Philadelphia, Pennsylvania (*1)
J. L. Scott |
| 126 Humboldt State College, Arcata, California (11)
Mrs. Hazel Jeffers | 149 Michigan State Normal College, Ypsilanti, Michigan (5)
Haydn M. Morgan |
| 127 Evansville College, Evansville, Indiana (7)
Wesley Shepard | 150 Houghton College, Houghton, New York (4)
Mary E. Budensiek |
| 128 University of Miami, Coral Gables, Florida (13)
Frances Hovey Bergh | 151 State Teachers College, Fredonia, New York (10)
Francis H. Diers |
| 129 Occidental College, Los Angeles, California (5)
Cora B. Lauridsen | 152 University of Redlands, Redlands, California (9)
Edward C. Tritt |
| 130 State Teachers College, Milwaukee, Wisconsin (18)
Eloise Koelling | 153 Pennsylvania State College, State College, Pennsylvania (25)
Hummel Fishburn |
| 131 Marygrove College, Detroit, Michigan (11)
Sister Clement Marie | 154 Hastings College, Hastings, Nebraska (2)*
Millard H. Cates |
| 132 John B. Stetson University, DeLand, Florida (11)
Veronica Davis Gove | 155 Pacific University, Forest Grove, Oregon (3) |
| 133 State Teachers College, Jacksonville, Alabama (5)
Walter A. Mason | 156 Northern Michigan College of Education, Marquette, Michigan (3) Mrs. Margaret R. Pettee |
| 134 Mary Manse College, Toledo, Ohio (7)
Betty Thompson | 157 Willamette University, Salem, Oregon (14)
Maurice W. Brennen |
| 135 Seattle Pacific College, Seattle, Washington (9)
Lawrence R. Schoenhals | |
| 136 University of Oregon, Eugene, Oregon (15)
John H. Stehn | |
| 137 Florida State University, Tallahassee, Florida (13)
W. L. Housewright | |
| 138 David Lipscomb College, Nashville, Tennessee (*1)
Irma Lee Batey | |
| 139 Rollins College, Winter Park, Florida (3)
Christopher O. Honaas | |

[This listing gives, in the following order, the serial number of the chapter, the name and address of the institution, the number of members (the figure in parenthesis), and the name of the sponsor. In certain instances, the number of members is indicated by the figure 1 with an asterisk preceding (*1). These are probationary chapters from which additional membership enrollments have not been reported at the time of going to press. The total student membership is now 2,735.]

*In a previous listing Hastings College was given the Chapter number 100 through error, hence is relisted here with the correct number.

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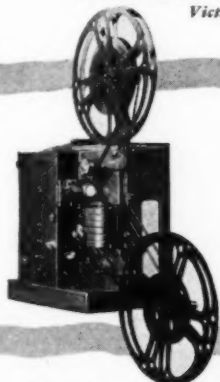
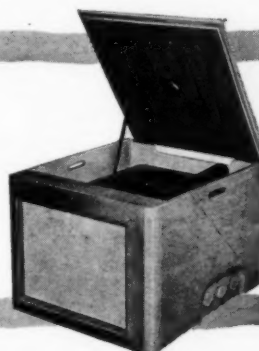
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Page 33



Sixty-Four East Jackson Boulevard

The Headquarters Office
of the Music Educators
National Conference



SIXTY-FOUR EAST JACKSON BOULEVARD is frequently referred to as "the clearinghouse for music education in the United States," for here is located the business, publication and service headquarters office of the Music Educators National Conference. The term "clearinghouse" suggests a central point for the collection and dissemination of information; an establishment where statistics are compiled and records are kept. These, indeed, are some of the functions of the MENC headquarters office—but there are many others, including that of a national service station for the confederation of school music organizations and agencies which now constitute the Music Educators National Conference.

In order to fully understand the significance of the accompanying pictures, made in January 1948 at "Sixty-four East Jackson Boulevard," one needs to go back eighteen years and pay a mental call at the headquarters office when it was established in 1930. The address is the same, but the functions of the office have changed considerably. It was in August of 1930, some twenty-three years after the founding of the MENC at Keokuk, that the "Conference Office," long needed to facilitate the voluntary work of the growing organization, became a reality. There probably will be no more important point in MENC history, because this step marked the transition of the organization to a new era of influence and service. Prior to 1930, the second vice-presidents, during their respective terms of office, served as editors of the JOURNAL, the Bulletins, and the Yearbook—or "Books of Proceedings," as they were then titled. The publication office, therefore, was automatically moved to a new location when a new second vice-president took office. In the same manner, the treasurer's office had been located, successively, in the home cities of the treasurers, who attended to the business of membership enrollment and record-keeping. An increasing amount of clerical work, year by year, was carried on in the office of the president, and thus there were at least three "business" centers, but no permanent mail address. Consolidation of the business, membership and publication offices was an obvious step.

During the 1928-30 biennium a Business Administration Committee made careful study of the problem, and at the 1930 biennial convention a revised constitution was adopted, making provision for the establishment of a central office and the employment of an executive secretary and staff.* Thus it was that, following further careful study and investigation as to personnel and location, the Executive Committee engaged an Executive Secretary, and 64 East Jackson Boulevard came into being as the combined business and publication office. To this address were shipped from Ithaca, New York, the JOURNAL office equipment and stock, including addressograph, graphotype, cabinets of addressograph plates, card files for the mailing list, and the files of "back issues" from 1914. Also from Ithaca came many crates of yearbooks, dating from 1910. From the treasurer's office in Stevens Point, Wisconsin, were shipped the membership records, card files, and other equipment. The total weight of the two shipments, according to the records, was something over five tons.

It was with this beginning, to which were added necessary items of equipment, including desks, typewriters, etc., that the office began its functions—then chiefly

*See note, bottom of next page.



concerned with the publications—JOURNAL, Yearbook, and bulletins, with the membership records and membership promotion, and with the services which could be given to Conference officers, convention committees, and other committees. During the period since the office was opened, with the exception of the Executive Secretary and the Associate Executive Secretary, who came in to assist in organizing the office in September 1930, the personnel has changed completely, although the period of service of one of the present staff members dates from 1934 and two from 1938. Changes and increases in staff personnel and total cost of office payroll have paralleled, to a certain extent, the developments which have broadened the scope and increased the number of activities of the MENC.

There has been completed an organization cycle of which most members are unaware.

In 1930, the "Conference" was quite decentralized, with a National Conference, its national office, and the six Sectional Conferences—the latter just beginning to function under the biennial "national-sectional" plan. Then began a period of necessary integration and centralization—knitting together not only the National and Sectional Conferences, but the headquarters office, as a common "clearinghouse" and as a common service medium, as well. And now we are again in a period of decentralization, with a great many Conference activities stemming from the forty-four affiliated state units, most of which have come into existence within the past ten years. Shortly before and during the early thirties, the competition-festivals activities made great headway, first at local and state levels, then with national "finals" which, beginning in 1933, were sponsored by the National School Band and Orchestra Associations, to which was added, in 1936, the National School Vocal Association—all three operating in a combined unit as auxiliaries of the MENC. Today, the contests are conducted entirely at the state level or below, with the reorganized NSBOVA maintained by the cooperating state associations and the MENC as a service medium. Thus again the transition from "centralized" to "decentralized" state control.

It was during this period that the school music profession itself was defined as "music education" and not merely "super-vision," and we all became, by name at least, "music educators," whether we were "vocal," "orchestra" or "band." Also, during this period, we had a depression. We had World War II. And in both of these world-shaking events the Conference shared. The Conference and the headquarters office were called upon to weather several financial crises. And, for several years, beginning in 1941, with a reduced staff, the headquarters office was called upon to spearhead the program of music education in the war effort.

Therefore, as a background for the projection of a kaleidoscopic view of 64 East Jackson Boulevard in June 1948, it is essential to keep in mind the fact that it has been the business of the headquarters office to gear itself, including its personnel and services, to all of the situations heretofore mentioned—that it has been the business of the headquarters office to be more than a clearinghouse and an archive of music education in this country.



Correspondence is the life blood of the headquarters office. It is through this means that most of the members of the MENC have opportunity for contact with the office. And every one of the members—now nearly 15,000—has at least one direct contact with the office each year when his membership dues remittance is received! This process alone involves several operations—from the time the remittance is opened by the member of the staff, who opens all incoming mail and date stamps it, to the entry in the bookkeeping department, to the deposit of the check in the bank, to the listing of the name and address on special member-

*The revised constitution providing for the opening of a business office was written and adopted during the 1928-30 biennium, when Mabelle Glenn was president. Other officers of the 1928-30 period were: George H. Gartlan, 1st vice-president; Paul J. Weaver, 2nd vice-president; Sadie Rafferty, secretary; Frank E. Percival, treasurer; Howard Clarke Davis, auditor. Members of the Business Administration Committee, appointed by President Glenn to cooperate in drafting the constitution: C. C. Birchard, Franklin Dunham, J. Tatian Roach, Earl L. Hadley, Charles E. Griffith, Hollis Dann, Joseph E. Maddy, Paul J. Weaver, Victor L. F. Rebmann, George H. Gartlan, Peter W. Dykema, George Oscar Bowen, Karl W. Gehrken, Herman Trutner, Jr., M. Claude Rosenberry, Mabelle Glenn, Herman F. Smith, Frances Dickey, Grace F. Woodman, Grace V. Wilson.

Members of the Executive Committee for the 1930-32 biennium, at the beginning of which the headquarters office was established at 64 East Jackson Boulevard, Chicago: Russell V. Morgan, president; Mabelle Glenn, 1st vice-president; Max T. Krone, 2nd vice-president; Frank A. Beach, Ada Bicking, Walter Butterfield, Karl W. Gehrken.

Succeeding national presidents were Walter Butterfield, 1932-34; Herman F. Smith, 1934-36; Joseph E. Maddy, 1936-38; Louis Woodson Curtis, 1938-40; Fowler Smith, 1940-42; Lilla Belle Pitts, 1942-44; John C. Kendel, 1944-46; Luther A. Richman, 1946-48; Charles M. Dennis, 1948-50. (Under the provision of the constitution, the president at the end of his term of office automatically becomes first vice-president and therefore serves an additional two years as a member of the Executive Committee.)

ship sheets for transfer to the addressograph department and to the reporting to state treasurers with remittances for state share of dues. In this department the stencil of each member whose dues are received is pulled from some 40,000 stencils (filed geographically), and the name is checked for spelling and address, and properly tabbed. If a change of address is indicated, it is necessary to re-process the membership stencil through the graphotype, which cuts a new stencil. Simultaneously, a card file (filed alphabetically by name) is consulted, and on both the stencil and the card the current status of the member is noted. Then a membership receipt card is imprinted and mailed to the member. This is the handling given every member every year. If a change of address is received during the year, the same steps are followed in the addressograph department. Money received for separate or bulk subscriptions to the JOURNAL is handled in exactly the same manner, and the same steps followed.

It is in the addressograph department that the wrappers for JOURNALS are run. Because of the increased circulation of the JOURNAL, approximately one week is now involved in the actual running of the wrappers on the machine, the zoning of the wrappers (according to Post Office regulations), the preparation of special wrappers, etc. Preparation of reports and affidavits required by the Second Class Division of the Post Office also takes considerable time in this department.

It is from the addressograph department that the bills for dues are sent at the beginning of each calendar year, and in order to avoid too many serious errors, it is necessary for the staff to bring the records up to date as much as possible before bills are mailed. In spite of all precaution, bills go to persons whose dues have been received and have not yet been processed.

It is in this department that labels, wrappers and envelopes are addressed for state association mailings; for National and Division convention announcements, and for many other routine and special mailings required "for the dissemination of information." Two addressographs are hardly sufficient for the busy season. The staff required for the department is from three to five persons—all trained in this special type of work.

When a member orders a Source Book, a Research Council bulletin, a Competition-Festivals Manual or list, adjudicators comment sheets, etc., the request is dated by the order clerk, a label is made and transferred to the mailing department where packages are wrapped, weighed, stamped and dispatched to the Post Office. Such requests total many thousands during the course of the year.

Bookkeeping requirements for membership dues, with monthly transfers of state share to state treasurers, JOURNAL subscriptions and advertising, book and sales of bulletins, adjudicators comment sheets, etc., convention income and expense statements, payroll and payroll tax, government reports, monthly statements, and other items, are not unlike those of any business office, but no less varied and numerous! A head bookkeeper and an assistant, with some additional clerical help, take care of present needs, under supervision of a certified public accountant. The executives responsible for handling money are bonded.

More and more, the mimeograph has become a department of the MENC office. Demands made for this type of service on behalf of committees, projects, national, division and state activities during the past year or two have proved that it will soon be necessary to investigate the possibility of additional and more modern duplicating equipment for the use of the headquarters office staff.



The foregoing paragraphs refer to a few of the routine activities which pass through the processes of the Conference office every day—handled at the desks and with the equipment shown in the pictures. In its function as the publication office of the organization there is required additional work of a specialized or technical nature in connection with the MUSIC EDUCATORS JOURNAL and other Conference publications. Such work involves all that is usually associated with magazine, pamphlet and book production. The nature of the publication policy of the JOURNAL, namely, supervision by an Editorial Board, makes it necessary for the Managing Editor and his assistants to maintain close contact with the Chairman of the Board in regard to the contents of each issue of the MUSIC EDUCATORS JOURNAL. No major article or contribution appears in the JOURNAL without the approval of the Chairman and of other members of the Board, in accordance with instructions received from the Chairman. Articles receive careful editing by the Managing Editor, and in certain instances, considerable rewrite work is done. Proofs of all principal articles are submitted to the Chairman of the Editorial Board and to authors, but final proofreading and checking is done in the office. The latter applies to every page of the JOURNAL—advertising and text, and to all publications issued from the Conference headquarters. The Advertising Manager of the JOURNAL maintains constant contact with all jour-

Important Suggestions . . .

FOR THE VIOLIN TEACHER

THE CLASS VIOLIN INSTRUCTOR

By ANN HATHAWAY and HERBERT BUTLER

BOOK ONE

BOOK TWO

The plan of these books is to make pleasurable and educational experiences of violin instruction. The simplest and most direct approach has been employed, the material is presented in logical order of succession, and there is absolute clarity of purpose throughout.

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Student's Book, 75 cents
Teacher's Manual \$1.00

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Student's Book, 75 cents
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By HAROLD BERKLEY

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POLYPHONIC STUDIES

For Violin Classes

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A book of introductory material in the field of independent part playing. The work is arranged in progressive order and is devised so as to emphasize polyphonic playing in each of the three violin parts included in score throughout. There is a substantial amount of scale work provided, and material progressively arranged is included for the learning of the third position, the changing of positions, the Portamento, and double stops. Also included are a number of attractive pieces adapted to the purpose of the book.

Price, \$1.00

FUNDAMENTAL TECHNICAL STUDIES

On a Scientific Basis For the Young Violinist

By D. C. DOUNIS

These studies have been prepared especially for the constantly increasing number of violin teachers who present the first technical principles to their students by more scientific methods. Equally important is the fact that they have been designed as avenues to secure technical foundations for the student's future accomplishments. Specific directions for practicing are included, and the three sections of the book are given over to: *Cultivating the Feeling of Balance between the Fingers of the Left Hand; Promoting Independence of the Fingers through Their Lateral Movement; and Developing Smoothness of Action and Evenness of Tone in Crossing Strings with the Bow.*

Price, 75 cents

ONE STRING SOLOS

For Violin Beginners

(Class or Private Instruction)

By KATE LA RUE HARPER

For young violinists this book is ideal as a first introduction to solo playing. It is made up of sixteen first pieces (four each for the A, D, G, and E strings), all designed to aid definitely in the matter of progress. The pieces, all without accidentals, are written in the first position, and are confined to the use of three fingers only. The book is published in the oblong format, and there are many attractive illustrations in the violin part. The piano accompaniments are published in a separate book.

Violin Part, 40 cents

Piano Accompaniment, 40 cents

THEODORE PRESSER Co.

1712 Chestnut Street
PHILADELPHIA 1, PA.

NAL advertisers, requiring considerable correspondence as well as technical knowledge.

As in the case of all publications, once the editorial work for an issue is finished, the technical job of putting the magazine together begins, including the following steps: (1) Typewritten manuscript to printer; (2) advertising copy to printer; (3) reading galley proofs and advertisers' proofs; (4) mailing proofs of ads to advertisers; (5) galley proofs to Chairman of Board and to authors; (6) checking corrected galley proofs; (7) make-up of page dummy, including text and ads; (8) checking and reading page proofs; (9) checking of forms preparatory to release for press run, and (10) checking of press proofs. These, then, are the steps required to produce an issue of the JOURNAL, before the printing and binding can be done and the finished magazines sealed in the mailing wrappers prepared by the addressograph department.



Correspondence already referred to, that is, receipt of membership dues, requests for publications, etc., is regarded as routine work at 64 East Jackson Boulevard. In addition, there are the hundreds and hundreds of letters received at the office every month which need special attention. They can be classified as letters asking for technical assistance regarding problems in music education, and letters pertaining to organization matters. Letters requesting technical or professional assistance in music education problems, if not answerable by use of available bulletins, other printed material or references to publications, are immediately sent to officers, committee chairmen or to others in the Conference especially qualified to answer such questions. The great bulk of special correspondence, however, is directed to responsible officials in the office concerning organization work. This usually involves a special handling of each individual letter, which deals, for the most part, with questions pertaining to problems, activities, services of the individual organizations and institutions, as well as with the routine services which the office is expected to supply in connection with committee activities, special projects, and the like. Frequently it is possible to provide aids and assistance through the use of mimeographed forms, bulletins and similar material. Even so, special letters are often required in addition. For instance, if a state committee on constitution revision seeks advice, it is not possible to send a stock answer because no two state organizations are identical, and it is necessary to shape an answer to each such inquiry based on the history of the particular state unit and its problem, and the specialized experience of the executive staff in organization engineering.

Obviously, much special correspondence is carried on with all Conference officers including the National President, Board of Directors, the Division Presidents, State Unit Presidents, chairmen of Special Projects committees, Curriculum Consultants groups and Special Committees. Up to the present time the headquarters office has also supplied a service which has provided a rather meticulous supervision in connection with the management of Conference meetings, national and division. This has included not only supervision of the details of convention machinery and financial matters pertaining to such meetings, but close relationship has been maintained with the respective presidents in regard to program planning. This latter service, namely, close cooperation regarding program content, is quite usual between presidents and headquarters offices of other large national organizations. However, the MENC is rather unique in the plan it has followed thus far regarding the matter of furnishing specialized convention committee supervision and assistance.

The office also carries on routine service for the important auxiliary, the Music Education Exhibitors Association, in connection with the exhibits at national and division conventions. Promotional mailings, receiving and recording exhibitors' applications and remittances for fees, compilation of space assignments and preparation of exhibit directories for official program books, are part of this routine. As has already been indicated, the office and staff also service the NSBOVA in connection with editing and production of manuals, music lists, etc., and in handling orders and shipping for these publications, adjudicators comment sheets, and the like. Hundreds of thousands of the latter are supplied to state and local contest sponsors, in lots of from a dozen or so to several thousand.



Just as the photographs illustrate the facts about the headquarters office, the financial picture of the Conference helps make more graphic the story of the growth of the organization and its activities in the maintenance of which the headquarters office is an essential part of the machinery.

In 1930-31 the total budget of the headquarters office for payroll, rent and general expense was \$16,568.63. Several items are worthy of note in connection with these 1930-31 figures: At

that time, the staff included seven persons, and the headquarters occupied four rooms with a total of approximately 1,800 square feet of floor space. The annual membership dues were then \$3.00. For the fiscal year 1946-47, with no increase in the amount of dues, except for the addition of the state association dues accruing to the state treasuries, the budget for the payroll and rent alone was \$39,836.39, with required total expenditures for operations and publishing of \$72,313.51 as shown by the appended audit report by Wolf and Company, certified public accountants. At this time (1947) the office personnel had increased to sixteen persons, and the number of office rooms to seven, totaling nearly 3,000 square feet. Rental had increased proportionately for the larger space plus necessary increase per square foot due to higher operating costs of the building owners. The MENC has been fortunate—not to say unique among organizations—in financing its program of consistently increasing activities and services without additional cost to the members, but it seems inevitable that adjustment of dues, both national and state, will be required.

Since the year following World War II, \$3,622.49 has been expended for equipment, including a modern addressograph and graphotype. (The old addressograph, moved from Ithaca to Chicago in 1930, continues in constant service with the new machine.) Other items of additional equipment or necessary replacement among recent purchases are an electric adding machine, check writer, steel letter files, stencil and storage cabinets, typewriters, desks and chairs, lamps, etc. Other needed new equipment and replacements are provided for by an annual budget allowance of \$1,000.00.



Any day's view of 64 East Jackson Boulevard could not and certainly should not eliminate the visitors. Proud Chicagoans claim that the city is virtually the Crossroads of the United States, that Jackson Boulevard is the cross street—since it bisects the area in which are located all of Chicago's numerous railroad terminals—and that "no railroad from North, South, East or West passes through Chicago." Perhaps we can also say "no music educator passes through Chicago without a visit to 64 East Jackson Boulevard." The headquarters office guest book, started back in 1930, is a veritable Who's Who in Music Education. An effort is made to give every visitor a first-hand view at least of some of the items mentioned here. Besides the visitors who "just drop in," many national, division and state officers, committee chairmen and others having official responsibilities come to the office by appointment. Meetings of the Executive Committee and other official groups are held in the office, and it is also meeting headquarters for state and local boards of the area. (One of the pictures shows a meeting of the Executive sub-committee on Budget.)

No detailed account is given here regarding field work of staff members which at present occupies approximately one-third of the time of the Executive Secretary and one-fourth of the time of the Associate Executive Secretary as well as a certain amount of time of other staff members.

When some members of the staff were working in Detroit this year at the office of a local printer where the official program was printed (all of the material for the eighty-eight-page program book was assembled at 64 East Jackson Boulevard), they observed an office code which the printer had on the wall for all employees as well as all customers to read. With permission, the code was paraphrased to hang in the headquarters office, not just as a message from the staff to all visitors—but as a constant reminder to the members of the staff of the spirit and purpose which must always dominate "64 East Jackson Boulevard."

Welcome to Your Headquarters Office

You, our friend, are an important person in this office. You are not dependent on us—we are dependent on you. You are not an interruption of our work, you are the purpose of it. We are not doing you a favor by serving you, you are doing us a favor by giving us an opportunity to do so. You are not an outsider to this business; you are part of it. You are not a cold statistic, but a flesh and blood human being with feelings and emotions like our own. You are not someone to argue with or match wits against. You bring us your best ideas and we are grateful for your help and inspiration. You bring us your wants and problems. It is our job to help you solve the problems and fill the needs. For this is your own office, and we who work here are your employees. We are glad you are here to read these lines, but we feel the same way about you when we receive your letters and telephone calls or telegrams. For you are an important person in this office.

MUSIC EDUCATORS NATIONAL CONFERENCE

Audit for twelve months ending June 30, 1947 by Wolf and Company, certified public accountants.¹

Balance Sheet

ASSETS

General Fund:

Office Cash Funds.....	\$ 50.00
On Deposit—Harris Trust and Savings Bank.....	21,378.62
On Deposit—First National Bank of Chicago.....	3,325.47
	\$24,754.09
Accounts Receivable	\$ 9,210.10
Notes Receivable	\$200.00
Less Reserve for Bad Debts.....	200.00
	\$ 9,210.10
Inventories	\$ 500.00
Investments—United States Savings Bonds (at Cost).....	\$ 1,987.56
Office Equipment	\$ 3,327.10
Less Reserve for Depreciation.....	624.23
	\$ 2,702.87
Prepaid Postage and Postage Deposits.....	\$ 349.38
Returned Checks	9.00
Miscellaneous Accounts Receivable.....	127.33
Prepaid Expense—1948 National Convention.....	1,446.70
Deferred Charges—Source Book Expense.....	1,020.80
	\$ 2,953.21

Total General Fund.....\$42,107.77

Life Membership Fund:

Cash on Deposit—Continental Illinois National Bank and Trust Company of Chicago.....	\$ 8,836.00
Dues Receivable	764.00
	\$ 9,600.00

Total Assets

LIABILITIES AND RESERVES

General Fund:

Miscellaneous Accounts Payable.....	\$ 1,392.13
State and Organizational Accounts Payable.....	393.25
Income Tax Withheld.....	279.10
*Held for Region Three, NSBOVA.....	3,000.00
**Presser Foundation Loan for Revolving Fund (Source Book Project).....	1,000.00
Reserve for Inventories.....	500.00
Deferred Income—Source Book Subscriptions Received in Advance	2,558.00
	\$ 9,122.48
Operating Reserve—Balance July 1, 1946.....	\$20,205.27
Net Income for Year.....	12,780.92
	\$32,985.29

Total General Fund.....\$42,107.77

Reserve for Life Membership Fund.....\$ 9,600.00

Total Liabilities and Reserves.....\$51,707.77

* Transferred to NSBOVA General Fund, March 29, 1948.

** Repaid to Presser Foundation, November 14, 1947.

Statement of Income and Expenses

INCOME

Active Dues	\$ 16,674.50
Contributing Dues	327.50
Patron Dues	1,000.00
	\$18,002.00
Advertising	\$36,817.76
Bulletins, Committee Reports and Bibliographies.....	1,465.88
Journal Subscriptions	14,262.20
Mailing Lists	2,079.55
Yearbooks (Back Issues).....	378.02
Cuts and Plates.....	105.88
	\$55,109.29
Grant for Special Projects.....	\$ 2,050.00
Exhibit Fees 1946.....	285.00
Overhead Expense Compensation.....	500.00
Income from Life Membership Fund.....	101.53
Interest Received	21.21
Miscellaneous	741.61
	\$ 3,699.36

¹ Net Income from 1947 Division Conventions.....\$ 8,282.88

Total Income

EXPENSES

Auditing and Legal	\$ 320.00
Bank Exchange	195.13
Insurance	149.98
Rent	4,733.69
Executive Salaries	9,500.00
Office Salaries	25,282.70
Telephone and Telegraph.....	1,409.09
Executive Officers Travel.....	2,645.23
Printing, Stationery, Supplies and Office Expense.....	1,971.97
Depreciation—Office Equipment	466.35
General and Promotional Postage.....	1,782.27
	\$48,156.42

Committee Expense:

General	\$ 227.51
Executive Meetings	1,058.21
Special Projects	1,592.58

\$ 2,878.36

Journal Expense:

Composition, Engraving, Printing, Binding and Mailing.....	\$15,431.45
Commissions on Subscriptions.....	522.10
Supplies and Miscellaneous.....	705.08

\$16,658.63

Membership Promotion Materials.....	\$ 2,977.13
Publications—Printing and Postage.....	441.30
National President's Expense.....	574.49
1946 National Convention Expense.....	231.25
Bad Debts Charged Off.....	394.05
Discount Allowed	1.88

\$ 4,620.10

Total Expenses

Total Income

Total Expenses

Net Income to Operating Reserve.....

NATIONAL SCHOOL MUSIC COMPETITION-FESTIVALS

(National School Band, Orchestra and Vocal Associations)

Audit for twelve months ending June 30, 1947 by Wolf and Company, certified public accountants.¹

Statement of Cash Receipts and Disbursements

Funds of National School Music Competition-Festivals:

Balance July 1, 1946.....\$ 4,196.21

Receipts:

Sales—Manuals, Comment Sheets, Music Lists and Standards of Adjudications.....	\$ 3,136.46
Participation Fees	1,040.00
Miscellaneous	10.50

\$ 8,383.17

Disbursements:

Auditing Expense	\$ 25.00
Bad Debts	2.00
Discount Allowed42
Executive Council Expense.....	518.98
Executive Officers Travel.....	87.20
Miscellaneous Expense	7.18
Postage	188.61
Presidents' Office Expense.....	50.00
Presidents' Travel Expense.....	188.26
Chicago Meeting Expense.....	382.65
Printing, Stationery and Supplies.....	107.43
Printing Comment Sheets.....	444.35
Selective Lists Printing.....	719.57
Telephone and Telegraph.....	128.47
Overhead Expense	500.00

\$ 3,349.77

Balance June 30, 1947.....\$ 5,033.40

Funds Held For Region 3: Balance June 30, 1946.....\$ 520.78

Funds Held For Region 7:

Balance July 1, 1946.....	\$ 85.64
Plus Receipts	33.00
	\$ 118.64
Less Disbursements	4.92

Balance June 30, 1947.....\$ 113.72

Funds Held For MENC:

Balance July 1, 1946.....	\$ 320.05
Plus Receipts	2,423.72
	\$ 2,743.77
Less Disbursements	2,636.81

Balance June 30, 1947.....\$ 106.96

Total Cash Balance June 30, 1947.....\$ 5,783.86

¹ The foregoing audit reports are for the first year of the 1946-48 biennium. Audit reports for the second twelve months of the biennium (fiscal year 1947-48) will be published in the next issue of the Journal.

² This item shows the net income to the MENC general fund from the convention of the 1947 conventions, but details of 1947 convention income and expense are not included in the audit report, since the convention budgets for all MENC meetings, Division and National, are under the supervision and management of the convention committees in the respective host cities. All income in connection with MENC conventions, with the exception of exhibit income, is deposited by the convention committees in banks in the respective host cities, and all expenses in connection with the conventions are charged to the respective host city convention accounts. Bills incurred in the host city are, therefore, paid by the convention committees' checks on the local bank accounts. Exhibit income is handled on behalf of the Music Education Exhibitors Association and the convention committees through the headquarters office and disbursed on behalf of the convention committees. Gross receipts for the six 1947 Division convention committees, including total net exhibit income, were \$50,270.38. Expenses totaled \$41,987.50, making the net income to the general fund \$8,282.88, as indicated in the audit report. Gross income from exhibits for the six 1947 conventions (before deducting expenses) was \$18,111.00. Expenses for exhibits, including rental of space, rental, or purchase, and installation of booth and other equipment, construction, material, postage, etc., totaled \$6,998.14, leaving a net of \$11,112.86 which was divided among the convention committee budgets on the basis of total space sold and total expense incurred for each convention.

From the Student Member's Viewpoint

CONTRIBUTIONS from three student members representing East, West, and a neighbor country: Jeanne Carol Johnston, Potsdam (N. Y.) State Teachers College; Keith Canfield, Fresno (Calif.) State College; and Maria Ponce, Lima, Peru, graduate music education student, Northwestern University, Evanston, Ill.

A THOUSAND-MILE DRIVE, sixty dollars of expenses—hard earned and long-saved-up money for the venture—and one whole week of valuable college classes missed—and all for what? It was for the unforgettable experience of attending the Music Educators National Convention as a student member and for the further development of a professional attitude toward music education. It is difficult to express in words what we have derived from this new type of participation in Conference activity.

Riding home in the car my classmates and I had our first chance to really discuss the many interesting things we had seen and done during the week that had just rushed by. Having all done different things, each wanted to pass on experiences and opinions of the week just past. Consequently, the ride home was hot with discussion, and we all wished we were starting off to Detroit instead of going back home. As we rode along through Ontario and western New York these were highlights of the 1948 MENC Convention in the eyes of five Crane students, part of a group of fourteen Potsdam students who attended, *three of whom were freshmen.*

Three of the girls had sung under the inspiring direction of Peter J. Wilhousky of New York in the All-College Choir and had the distinct pleasure of getting to know him quite well. They were very enthusiastic about his conducting and said they learned more from watching him than they might have in a whole month of conducting classes.

Several of us developed new interests in adjudication, stimulated by the excellent adjudication workshops for band, orchestra, and chorus. We praised the fine constructive criticisms of William D. Revelli of Ann Arbor, Michigan, on the band; and Frederic Fay Swift of Ilion, New York, on the choruses. Questions stemming from the curiosity in our minds concerning new ideas on adjudication flew thick and fast. We all hope to have our chance at it some day. These adjudication workshops helped us to compare our own developing discrimination, judgment and taste with that of experienced adjudicators.

The fine music we heard performed daily provided one of the biggest thrills for all of us. Among the performances we shall all remember were those of the Detroit Symphony, the Drake University Choir's opera program, the Arthur Jordan Conservatory Choir, the Juilliard String Quartet, the Elkhart High School Band, the Wayne University Band, the University of Michigan Band, the Barrie (Ontario) High School Band, the

Michigan All-State Orchestra and Chorus and the Ohio University Symphonic Choir assisted by choreography. These are only a few of the many examples of fine music which will help to make us more alert and well-versed music teachers.

Two of us heard the intriguing and delightful music of the Sacred Harp Singers. Their intense enthusiasm impressed us very much. We marveled at the terrific speed with which they read their four-part hymns in syllables. A comparison between their version and the version of the same hymn by a 16th Century madrigal group was astounding.

There were several "first times" some of us will remember. It was the *first time* one freshman girl had ever seen an entire symphony orchestra play! It was the first time I had ever given a talk before a convention group. [Editor's note: Miss Johnston was selected as a representative student member to present a talk to a meeting of the Piano Project Committee.] It was the *first time* any of us had witnessed a television broadcast and had actually seen ourselves televised on the screen.

One of the beneficial things planned for the student members was a meeting of the Teacher Education Curriculum Consultants group at which time members of a student panel presented some ideas on the college curriculum. A lively discussion followed with the members of the audience participating. Some subjects discussed were: five-year courses, adjudication, more piano instruction for *all* music students, a business administration course in the running of an effective and efficient public school music department and, lastly, the development of an active interest while in college in better music teaching. This should start with student participation at MENC conventions and with regular reading of and interest in the JOURNAL.

For all of us let me say we were royally welcomed and generously treated everywhere. We particularly appreciated the sincere hospitality and entertainment provided by the people of Detroit, and we have taken back memories of their fine city to our respective homes. After a week back at college, catching up on lost work, and sharing our experiences with our fellow students, we realize more than ever what our Detroit attendance meant to us. It has given to us the inspiration to be better and better music teachers and to be active and well-informed MENC members. Some of us sincerely do recommend and urge that if at all possible a prerequisite to a college diploma in music education should include at least one attendance at an MENC convention during one's four years of college! One would be astounded at the knowledge gained and professional growth achieved in just that short time. *We know!* We were at Detroit's Music Educators National Convention. We're still talking about it and we're so very grateful we had the opportunity of attending.

—JEANNE CAROL JOHNSTON, Junior, Crane Department of Music, Potsdam, N.Y., State Teachers College.

TURN THE PAGE

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CONTENTS

SERENADE	Tschaikowsky
TANNHAUSER MARCH	Wagner
GILBERT AND SULLIVAN POTPOURRI	Sullivan
MORRIS DANCE (from Henry VIII Suite)	German
LOHENGRIN (Overture on Airs from the Opera)	Wagner
ALLEGRETTO (2nd Movement from 11th Military Symphony)	Haydn
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STUDENT MEMBERSHIP in the MENC strengthens the student's feeling for the profession. Through attendance at the local clinics, the state meetings, and the division and national conventions, the student can realize that he is joining a profession which is vigorous and purposeful. The enthusiastic support of these meetings by the regular MENC members shows that they are considered worthwhile and informative. The students are made to feel that they are a part of the profession through the welcoming attitude of the regular MENC members and through the opportunity for participation in state, division, and national activities.

Another valuable benefit of student membership is the opportunity which it provides for professional contacts. While yet an undergraduate the student meets and becomes acquainted with local and state music teachers and supervisors, thereby feeling more at home and better poised when he becomes an active teacher. For the student able to attend a national convention, there is the marvelous opportunity of meeting, seeing, and working with the leaders in music education and with fellow student members, among whom will be found the future leaders in music education.

The values for the student of the supplemental learnings in the workshops of the local clinics and national conventions are obvious. Not so evident but none the less valuable are the lessons to be learned at the other convention events such as the "Lobby Sings," wherein is afforded an actual demonstration of the fact that music is for enjoyment, and that music is enjoyed through musical knowledge and participation.

A benefit not yet discussed is the value of belonging to an organized student group within the college—the MENC Student Members Chapter.* A college organization of this type, perhaps meeting monthly in a methods course, is able to promote group interests through mutual planning. Reports and discussions on articles in the *JOURNAL* may be presented at these meetings. Workshops at off-campus clinics may also be presented and planning for future clinics arranged. It is at these meetings where a campus student members group might exert an influence in making the curriculum more functional than it sometimes is. Music educators specializing in certain fields, local public school administrators, recent

*How Keith Canfield, the only student from the West Coast known to attend the Detroit Convention, was enabled financially to make the trip is one of the numerous challenging "human interest" incidents of the new Student Members Division of the MENC. Outright contributions by certain campus organizations, coupled with a student loan from other funds, tell a story of a vicarious convention experience on the part of the entire music department of Fresno State College. Through detailed reports on the convention made by this one student, the entire student body of the school has shared the benefits of the National Convention.

college graduates and experienced teachers could be asked to talk to the student members group. Without a college chapter organization, these and other benefits will not be so easily realized.

For a final personal statement as to the worthiness of student membership, ask a student member who has attended the national convention, a district or a local clinic meeting, if it is all worth while. The answer will invariably be an enthusiastic *yes!*

—KEITH CANFIELD, *Fresno State College, Fresno, California.*

IT WAS A PRIVILEGE for me to attend the Convention of the Music Educators National Conference, and to realize what a wonderful organization you have. You must feel very proud of it!

I have observed the spirit of cooperation and friendship not only among the teachers, but among the college student members who have brought into the Conference their enthusiasm and good will. These students should be grateful to the MENC, which has worked hard for many years in order to gain the high place for them which they, as junior members of the music education profession, now hold.

All the splendid programs during the convention reflected the efforts and development of music education in the United States. They offered new ideas in all the different branches of music education. Special things pertaining to one's major interests were available to everyone. Among the many interesting programs, those which were of particular interest to me were on "Creative Rhythm" and "Listening to Music." These programs demonstrated how much little children can develop their own aptitudes and feelings and how much we can learn from them.

The exhibits deserve special mention. At first sight they looked very attractive, but this is not their only merit. They contribute a great deal in a practical way to the development of music education.

I was a guest of the International Relations Forum, and I found the meetings to be most helpful and interesting. I think these discussions will go far toward raising and maintaining interest in music education in other countries, and toward developing the much desired friendly spirit between all nations.

I appreciate very much the interest shown by the American music teachers toward music education in Latin America, and their kindness in offering us their help and cooperation.

—MARIA PONCE, *Lima, Peru.*

TO JOURNAL READERS

THIS, the summer "Preview Issue" of the *Music Educators Journal*, is late. The disruption of our schedule dates back to wartime and postwar production difficulties. But, finally, we are working with the assurance of better mechanical conditions and an enlarged staff.

You, our readers, have been patient. And you will be rewarded. Not only will there be a more consistent adherence to the publication schedule, but an equally good (if not still better) *Journal* will be presented for your continued approval. The first Fall Issue will feature a comprehensive Book and Music

Review section which, due to space limitations, could not be included at this time.

Although this issue is mailed several weeks later than was originally planned, it is still well ahead of the new season of activities it represents. You will find its contents stimulating, informative, and of much more than passing news value. Indeed, you will no doubt retain it on your desk or in your files as you would a yearbook—which, in effect, it is. Heartily appreciation is due the scores of officers, chairmen and others who cooperated to make possible such a distinctive and useful publication.



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Music Education Activities for the

A DIGEST of information about plans for the coming year supplied in response to the roll call of states. Readers who have watched the developments portrayed by this annual preview (now published in the Summer issue as a pre-season forecast, instead of in the fall as formerly) will be impressed by the comprehensive nation-wide program of activities for the year ahead, projected before the current season has ended.

Alabama Music Educators Association is scheduled to hold election of district officers at eight district meetings in October and November. Each district will elect three board members for a two-year term. A state choral clinic will be held at Birmingham, October 2. The state band clinic will start early in December at the University of Alabama at Tuscaloosa. In March and April of 1949, local festivals will take place in six sections of the state—Florence, Jacksonville, Troy and, tentatively, Birmingham, Mobile and Livingston. These festivals will include bands, orchestras, and choral groups, with possible competition for chorus and small ensembles. + The annual AMEA business meeting and election of state officers is planned for March 24-25 in Birmingham. At that time, in connection with the State Teachers Association meetings, there is planned a festival of the All-State Chorus and All-State Orchestra. Birmingham will be a host city again in April 1949—this time for the state band-competition festival. + Officers of the AMEA who will continue directing the activities of the group are: Pres.—Walter Mason, State Teachers College, Jacksonville; vice-pres. (vocal)—Travis Shelton, Sylacauga; vice-pres. (band)—Mort Glosser, Gadsden; vice-pres. (orch.)—Edgar Glyde, Auburn; sec.-treas.—Vernon Skoog, 408 Jefferson County Courthouse, Birmingham.

Arizona School Music Educators Association has designated November 5-6 as the time, and Phoenix the place, of a workshop in Elementary music and one in Secondary music. The sessions will be held in connection with the convention of the Arizona Education Association. The annual business meeting and election of officers of the ASMEA will be held at the North High school, Phoenix, on December 4-5. + The terms of the following officers expire in December, 1948: Pres.—George Backe, Prescott Schools, Prescott; vice-pres.—Ralph Hess, Phoenix; sec.-treas.—Mrs. Ardith Ries Shelley, Osborn School, Phoenix.

Arkansas music educators, according to the MENC State Representative Ruth Klepper Settle, Little Rock, will open the year's activities with the annual business meeting of the Public School Music Section, held in conjunction with the Arkansas Education Association convention at Little Rock, November 11. This is a joint meeting with the Arkansas Music Teachers Association, which is comprised of private teachers. Officers of the AEA Public School Music Section and of the Arkansas Band and Orchestra Association will be elected at the convention. The Public School Music Section will provide a demonstration program at the convention on November 12 at which an all-state chorus will be featured. + Other events for the year include instrumental clinics in February and March, and vocal festivals scheduled for March and April of 1949. Of major importance will be a six weeks workshop in music education during the summer of 1949 at the University of Arkansas, Fayetteville, designed to lead toward the formation of a state course of study. + State band and orchestra festivals are under the jurisdiction of the Arkansas Band and Orchestra Association, headed by R. B. Watson, Pine Bluff. The vocal festivals come under the sponsorship of the Public School Music Section of the AEA, whose incumbent president is Mrs. Wilson Henry, Blytheville.

California Music Educators Association was established in the spring of 1947 by a vote of MENC members in California. At that time a temporary form of government was adopted for a two-year period to allow time for careful study of the needs of the Association before a permanent con-

stitution is written. A Board of Directors was made up of the presidents of the six Sections of CMEA and the principal festival organizations. A monthly publication, the CMEA News, was established with the first issue in March, 1948. Other activities have so far been limited chiefly to committee work on the MENC special projects and on state problems. Application for affiliation with California Teachers Association has been made. The six sectional organizations which make up the CMEA are nearly all very active and usually hold meetings several times a year. Whether these and the Division meetings should be supplemented by state clinics or conventions has not yet been determined. Some form of state meetings will be provided for if they seem to be needed. It is hoped that the state organization can give some assistance to festival activity but no definite plans have been worked out.

California Bay District members will hold an annual business meeting in September, 1948. At this time they will schedule four one-day meetings for October, December, February and May. Places and dates are not yet determined. The next annual election for the Bay district will be held at the May meeting. + Present officers of the California Bay District are: Pres.—Lee Lykins, Alameda County Music Supervisor, Oakland; vice-pres.—Paul Barrett, Oakland; sec.-treas.—Margaret Gamble, High School, San Leandro.

Only tentative plans have been announced for the Central Section of the California Music Educators Association. The next annual business meeting and election probably will take place at Bakersfield High School in October, 1948. A second meeting is slated for February, but the location is undecided. Also undecided are locations for the Annual Spring Competition-Festival, planned for March, and a third business meeting, scheduled for May, 1949. + Officers who continue to direct the activities of the group are: Pres.—W. Wayne Kemper, 368 Santa Fe, Lindsay; first vice-pres.—Harold Burt, Bakersfield; second vice-pres.—Ione Hooker, Hanford; sec.-treas.—Carl L. Kronberg, 4138 Alto Ave., Fresno.

California Central Coast District music educators have tentatively scheduled a discussion and demonstration of audio-visual aids for October 21 at the Hollister high school. Other meetings, including an elementary vocal workshop, will be held during January, February and March. Subjects for discussion and places of meeting will be decided later. April 2 or 3 is set as the tentative date for next year's festival, depending on the date of the State festival. There will also be an annual spring business meeting, election of officers and planning for the following year. + Officers presiding until that time are: Pres.—Marshall Dahneke, 1147 Monterey St., Hollister; vice-pres.—Keith McKillop, Salinas; sec.-treas.—Vivian Maselli.

California North Coast District will hold its annual meeting and election at the time of the North Coast Teachers Institute scheduled for September. + Officers of the North Coast District until September are: Pres.—Pearl L. Jacobson, Senior High School, Eureka; sec.-treas.—Ruth Carroll, Union High School, Arcata.

California Northern District plans a meeting during the Teachers Institute at Sacramento in November. The 1949 spring business meeting is to be held in conjunction with the California-Western Convention in Sacramento. + The following officers will serve during the 1948-49 season: Pres.—Elmont Lane, Auburn; vice-pres.—Frank Freeman, Marysville; sec.-treas.—to be appointed.

California Southern District will hold its annual business meeting on December 11 at the University of Southern California, Los Angeles. + The following officers are directing activities of the Southern District: Pres.—Mary Shouse, 4907 E. Ocean Ave., Long Beach; sec.—John W. Farrar, 4021 Degnan Blvd., Los Angeles 43.

Colorado Music Educators Association will hold its annual business meeting and clinic in April in conjunction with the biennial convention of the Southwestern Conference, April 21-23, at the Antlers Hotel, Colorado Springs. CMEA will also conduct the music section of Colorado Education As-

thcoming Year—Roll Call by States

sociation convention at Denver in October. + Incumbent officers of the CMEA include: Pres.—Gus E. Jackson, 521 Wahsatch, Colorado Springs; sec.-treas.—Forrest Goff, 605 South Canosa Court, Denver.

Connecticut Music Educators Association will sponsor an all-state festival concert October 28 in Hartford, in connection with the state teachers' convention. The choral conductor will be John Raymond, with George Christopher and Louis Wersen as band and orchestral conductors, respectively. Choral Committee Chairman is Donald Hayden of Willimantic. Band Committee Chairman is William Vaders of Manchester, while Frederick Mirliani, New Britain, is Chairman of the Orchestral Committee. + The next annual business meeting and election of officers is slated for Wallingford, May 24, 1949. Until that time the following officers will continue to direct activities of the CMEA: Pres.—Elizabeth Sonier, Winsted; vice-pres.—Richard Otto, Wallingford; sec.—Ruth Dieffenbach, 138 Plant St., New London; treas.—Joseph Soifer, Hartford.

Delaware Music Educators Association's plans for the coming year include a full and interesting program. As an affiliate of the Delaware Education Association DMEA will meet in conjunction with the DEA on October 14-15. A music program is being planned by a committee from the two associations for both general sessions. An outstanding music educator as guest of the DMEA will aid with a clinic emphasizing music in the grades. The business meeting, including the election of officers, will be held Friday, October 15. + A solo and ensemble festival is planned for February at Wesley Junior College in Dover. County festivals are slated for February and March, followed by the state band and chorus festivals. Exact dates and places of these events has not yet been determined. Plans are under way for vocal and instrumental clinics to be conducted in Wilmington and throughout the state. + Present DMEA officers, whose two-year terms will expire in October are: Pres.—Mrs. Elizabeth E. Bennett, 505 N. Walnut St., Milford; vice-pres.—Sarah Goldstein, Wilmington; sec.-treas.—Melvin Brobst, Barrington.

Florida Music Educators Association has announced its next annual business meeting and election will take place November 15-16 at Tampa. At this time the state music clinic, with band, orchestra and vocal groups, will also be held. A state instrumental festival is planned for April 15-17 at St. Petersburg, with the state vocal festival slated for May 3-4 at Tampa, following the biennial convention of MENC Southern Division, which will be held in Tampa April 27-29. A summer workshop in music education is scheduled for Florida State University at Tallahassee. Instrumental contests are sponsored by the Florida School Band Association and Florida School Orchestra Association. FBA president is Romulus Thompson, Leon High School, Tallahassee. President of FOA is Al Wright, Miami Senior High School, Miami. Vocal contests are sponsored by the Florida Vocal Association, Wallace Gause of Clearwater High School, president. (The three associations are components of FMEA.) + Officers of the Florida Music Educators Association who will continue until November are: Pres.—Fred McCall, Edison Senior High School, Miami; first vice-pres.—Herbert King, St. Augustine; sec.-treas.—Betty Borin, Miami Senior High School, Miami.

Georgia Music Educators Association's 1948-49 calendar of activities includes the GMEA piano teachers clinic, which will be held August 26-27 at Agnes Scott College, Decatur. The GMEA instrumental clinic will be held at the University of Georgia in Athens, in December. The state education association also sponsors the annual state festival which is slated for April 6-8 at the Georgia State College for Women at Milledgeville. The date of the GMEA vocal clinic, also scheduled for Milledgeville, will be announced later. The GMEA annual business meeting and election of officers will take place during the Georgia Education Association convention in Macon, March 10-12. + Present GMEA officers include: Pres.—R. Owen Seitz, 1460 North Ave. N.E., Atlanta; first vice-pres.—William T. Verran, Cairo; state fest. chairman—J. S. Rutan, Atlanta; state elem. chairman—Earluth Epting, Milledgeville; sec.-treas.—Maggie Jenkins, Box 70, Milledgeville.

Idaho Music Educators Association will hold an annual business meeting and election next spring. There have

HIGH POINTING the 1948-49 music education scene graphically pictured in these columns will be the six biennial conventions announced by the Division Presidents in this issue. The conventions will climax the second year of the Music Education Advancement Program in which the activities of the state associations are major contributing factors—particularly in connection with the special projects and other phases of the program discussed elsewhere in this issue.

been no definite announcements concerning state music activities. + Officers of the IMEA are: Pres.—A. Hollis Grange, Burley Schools, Burley; vice-pres.—Jack Snodgrass, Caldwell; sec.-treas.—Richard R. Smith, 356 West Addison St., Twin Falls.

Illinois Music Educators Association will hold an all-state conference in orchestra, band and chorus during the Thanksgiving week-end. The first sectional meet in band and chorus is slated for Western Ill. State Teachers College, Macomb, in October. The first elementary meeting will also be in October, at Eastern Ill. State College, Charleston. The annual state meeting will be held in conjunction with the MENC North Central Division Convention at Davenport, Iowa, in March. + Officers who continue to direct IMEA activities include: Pres.—Leo J. Dvorak, Eastern Ill. State Teachers College, Charleston; vice-pres.—Mark Biddle, Galesburg; sec.-treas.—Beulah Zander, 5644 N. Artesian Ave., Chicago.

Indiana Music Educators Association committees, representing the Indiana School Music Association and the Northern Indiana School Band, Orchestra, and Vocal Association, met June 4-6 in Evansville to discuss and formulate a plan for a state-wide solo and ensemble contest festival to be held in 1949. Indiana's MEA calendar of activities for the 1948-49 season will be set up at the September 25 Board meeting. New officers recently chosen: Pres.—J. Russell Paxton, Arsenal Technical High School, Indianapolis; first vice-pres.—Claude B. Smith, Evansville; second vice-pres.—Mrs. Helen Howenstein, West Lafayette. The secretary-treasurer and editor are appointed by the Board. Present incumbents are: sec.-treas.—Herbert B. Laswell, Noblesville; editor of Indiana "Musicator," Newell H. Long, Indiana University, Bloomington. + Presidents of the affiliated associations comprising IMEA: Charles Byfield, Northern Indiana School Band, Orchestra and Vocal Association, Winamac; Donald Meyers, Indiana School Music Association, Rushville; Mary Ruth Palmer, Indiana State Choral Festival Association, Anderson; Betty Elmquist, chairman, Music Section; North Central Indiana Teachers Association, Elkhart; Jean Meyer, chairman, Music Section, Southwestern Indiana Teachers Association, Evansville; Paul Silke, chairman, Instrumental Section, Southwestern Indiana Teachers Association, Tell City; Robert Schulz, president, Music Section, Indiana Teachers Association, Shortridge High School, Indianapolis; David Hughes, chairman, Indiana String Teachers Association, Arthur Jordan Conservatory of Music, Indianapolis; Ralph W. Wright, director of music, Indianapolis Public Schools, President, In-and-about Indianapolis Music Educators Club.

Iowa Music Educators Association has planned an All-Iowa Music Conference featuring the second annual all-state band, orchestra and chorus to be held in Des Moines November 26-27 in conjunction with the state music meeting. Workshop meetings of MENC special projects and curriculum consultants will also be held. The entire field of music education will receive attention, with special emphasis on elementary problems. A section meeting in connection with the state education association meeting at Des Moines November 5 is also on the calendar, featuring a conference on materials for band, orchestra and chorus. Russell V. Morgan of Cleveland, Ohio, will address the meeting. + Ariel Cross, Tama, will edit the new state paper. + State contests are sponsored by the Iowa High School Music Association, P. C. Lapham, Charles City, president. + The annual business meeting and election of IMEA officers will take place at the Des Moines meeting November 27. + Officers who will continue to direct the IMEA until that time include: Pres.—F. E. Mortiboy, 1427 Elm, Davenport; vice-

pres.—Clayton Hathaway, Fort Dodge; sec.-treas.—Frank Piersol, Waterloo.

Kansas Music Educators Association will hold its annual meeting in Topeka, November 4-6. Three Kansas college groups will be used for clinic purposes: the University of Kansas Band, Russell L. Wiley, Director; Kansas State College Choir, Luther Leavengood, Director; and the Fort Hays State College Orchestra, Carl Malmberg, Director. + Kansas holds, in April, two state festivals for winners of Division I in district music festivals in ensembles and solos. For this purpose the state is divided into two sections and the two festivals are held simultaneously. The Kansas State High School Activities Association (E. A. Thomas, Commissioner, 306 New England Building, Topeka), is the sponsoring organization. The KMEA is affiliated with and serves in an advisory capacity for the Kansas State High School Activities Association. + KMEA officers who will continue to serve until the November election are: Pres.—William H. Beck, Jr., Colby Schools, Colby; sec.—Marie Colburn, Wichita Schools, Wichita; treas.—Joe Weigand, Lawrence.

Kentucky Music Educators Association will hold section conferences during the eleven Kentucky Education Association district meetings this fall. The annual Kentucky Music Clinic, Hugh Gunderson, Chairman, will be held in December at Western Kentucky State College in Bowling Green. A clinic will also be sponsored by the University of Louisville in January. Both clinics have been supported by the Kentucky Band and Orchestra Directors Association. Regional festivals will be held during March and April at Murray, Madisonville, Bowling Green, Morehead, Richmond, Louisville, Harlan-Middlesboro, and Covington. State festivals will be held as usual at Lexington and Bowling Green in April and May, sponsored by the University of Kentucky and Western Kentucky State College, respectively. The State Board of Control of KMEA will have a meeting in December, and the Kentucky Music Educators Association will have its annual meeting at Louisville in April during the Kentucky Educators Association meeting. Elections will be held in 1949. + Present KMEA officers are: Pres.—Weldon Hart, Western Kentucky State College, Bowling Green; vice-pres.—James E. Van Peursem, Richmond; sec.-treas.—Paul Ferran, 301 S. Main, Franklin.

Louisiana Music Educators Association will sponsor an all-state orchestra and hold its annual business meeting November 22-24 at Lafayette, in connection with the convention of the Louisiana Education Association. LMEA, which is actively participating in the Advancement program, also sponsors state competition festivals. District festivals will be held March 4-5, with the state finals being held March 25-27 at the Louisiana Polytechnic Institute, Ruston. + Present officers of the LMEA include: Pres.—Richard McCluggage, Vivian; first vice-pres.—Rene A. Louapre, Jr., New Orleans; second vice-pres.—George Stout, Alexandria; sec.-treas.—Ralph R. Pottle, Southeastern Louisiana College, Hammond.

Maine Music Educators Association sponsors three divisional music festivals usually held during May. After the annual business meeting and election in October, further information will be released regarding definite dates and locations. + The Western Festival, Ary E. Dulfer, chairman, will be held in Brunswick the second Saturday in May. On the same day, The Eastern Festival will be held in Dexter, with Mrs. Mary Smart as chairman. The Northern Festival is scheduled for the third Saturday in May at Houlton, with Leonard Maher as chairman. + Officers of the MMEA, who continue to serve until October include: Pres.—Madeline Perazzi, 175 High St., Portland; first vice-pres.—Angelo Tsika, Millinocket; vice-pres. (band)—Alton Robinson, Lewiston; vice-pres. (orch.)—Mrs. Mary Smart, Dexter; vice-pres. (vocal)—Mrs. Maude Haines, Portland; sec.-treas.—E. Myrle Elwell, 21 Second St., Presque Isle.

Maryland music educators will attend a four-day joint clinic and business meeting October 6-9 in Baltimore. At the same time there will be other meetings for Maryland music teachers to attend. These meetings and clinics are held as part of the convention of the Maryland State Teachers Association. + The present roster of Maryland MEA officers is: Pres.—Miriam Lee Hoffman, Board of Education, Hagerstown; vice-pres. (vocal)—Emmit E. Blind, Elkton; vice-pres. (band)—Sperry L. Storm, Frederick; vice-pres. (orchestra)—Chester J. Petranek, Rockville; sec.-treas.—Leah Thorpe, 21 East Mt. Vernon Pl., Baltimore.

Massachusetts. Tentative plans for the 1948-49 season include the annual business meeting in June 1949 and the annual spring music festivals, dates for which are to be announced. + Present officers of the Massachusetts MEA

are: Pres.—Ralph I. Schoonmaker, Medford; first vice-pres.—Rodney May, Brockton; second vice-pres.—Helen Ladd, Fall River; third vice-pres.—Paul Wiggins, West Springfield; exec. sec.—Eleanor F. Moore, Administration Bldg., Gloucester.

Michigan School Band and Orchestra Association and Michigan School Vocal Association will cooperate in the Midwestern Conference on school vocal and instrumental music slated for January 14-16 at Ann Arbor. The MSBOA will hold a solo and ensemble festival April 9 and a band and orchestra festival April 30. Both of these festivals are planned for Ann Arbor, and are sponsored by the University of Michigan. The MSVA state solo and ensemble festival will be held April 23 at Michigan State College, East Lansing. On May 14, at the same location, the MSVA will sponsor a choral festival, featuring an all-state massed choir. + MSVA President is Bernard Stone, Mt. Pleasant. MSBOA head Arthur Moe, Grand Ledge, was succeeded by Everett Kissinger now slated as assistant to Mark Hindsley, director of bands, University of Illinois. State MENC representative is Paul Rainier, Adrian.

Minnesota Music Educators Association will hold a two-day session at the Minnesota Education Association Convention, October 28-29. Tentative plans call for an all-state chorus and an all-state orchestra. + The annual clinic, business meeting and election of officers is slated for February. Place and definite date will be announced later. + State music contests in Minnesota are sponsored by the Minnesota Public School Music League—A. M. Wisness, Willmar, president. + Directing MMEA activities are the following officers: Pres.—Carl O. Thompson, State Teachers College, Bemidji; vice-pres. (band) G. I. Brende, Hutchinson; vice-pres. (community music)—Robert Winslow, Minneapolis; vice-pres. (rural & elem.)—Harriet Nordholm, Austin; vice-pres. (vocal)—Frederick Schmidt, Northfield; vice-pres. (orchestra)—Floyd Barnard, Minneapolis; sec.-treas.—Earl Bohm, 4072 Vernon Ave., St. Louis Park.

Mississippi Music Educators Association will hold a director's meeting September 5 at Jackson. The state band clinic will also be held in Jackson, in December. Choral and piano festivals will be held in each of the five districts in March, with the state finals at Jackson in April. The choral and piano divisions are under sponsorship of the Mississippi MEA, but the band festival is sponsored by the High School Athletic and Music Association, a group of high school principals of the state. The next annual business meeting and election is slated for March 18, at Jackson. + Present officers of the MMEA include: Pres.—Mrs. B. H. Kenna, Route 6, Box 102, Jackson; first vice-pres.—Mrs. C. Leland Byler, Jackson; second vice-pres.—Kenneth Wright, Columbus; sec.-treas.—James Bishop, Moss Point; band chairman—G. T. Rooney, Pas Cognola; Choral—Mrs. Baxter Robinson, Raleigh; piano—Mrs. J. L. Arnsworth, Moss Point.

Missouri MEA list of events for the 1948-49 season call for a clinic meeting in early January for the following: band, orchestra, elementary, junior and senior high school vocal, instrumental ensembles and piano. In addition, various marching band festivals and string clinics are being set up. + Annual dues, state and national, have been advanced from 4.00 to 4.50. + Officers of the Missouri MEA are: Pres.—Lawrence Guenther, 7446 Trenton, University City; vice-pres. (band)—Leroy Mason, Jackson; vice-pres. (orch.)—Elwin Fite, Rolla; vice-pres. (vocal)—Claudine Triplett, Moberly; vice-pres. (elem.)—Geraldine Teufel, Sedalia; sec.—Arthur G. Harrell, Board of Education, Independence, Mo.

Montana MEA schedules for 1948-49 indicate a very active season. Activities for the coming year will begin with an unofficial executive board conference to be held July 26. The date and place of the next annual business meeting and election of officers will be definitely set at this meeting. "Montana Music Week," sponsored by the Montana State University, will be held on the University campus July 26-31 at which time clinics, workshops, recitals and concerts will be held, and nationally-known music educators will be guest directors. The Montana State Music Teachers' Association will meet jointly with the MMEA during "Montana Music Week" with special courses of interest to private music teachers offered. A music institute for elementary teachers will be conducted in each of the fifty-six counties of the state this Fall. Eight district music festivals will be held about the first week in May. About fifty county music festivals for elementary, rural and third-class district high schools will be conducted under the auspices of the County Superintendents of Schools next spring. + Present officers of the MMEA include: Pres.—Ronald W. Cook, State Capitol Building, Helena; first vice-pres.—Stephen Niblack, Mis-

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Nebraska MEA state music educators' clinic and convention will be held at Omaha November 18-20. Many clinics and festivals are held in the state during the school year, sponsored by schools who are members of the state association. This summer's activities include several music camps conducted by the state university in June and the Teachers Colleges at Wayne and Chadron in August. Summer festivals at Westpoint and Omaha are included in the 1948 schedule of activities. Seven district contests are sponsored by the Nebraska High School Activities Association. O. L. Webb, Lincoln, is secretary of the Association. + NMEA officers until November are: Pres.—Kenneth Johnson, Columbus; vice-pres. (band)—Paul M. Sell, Alliance; vice-pres. (orch.)—Ralph J. Granere, Wahoo; vice-pres. (chorus)—Raymond W. Trenholm, North Platte; sec.-treas.—John Abart, Stanton.

Nevada music educators are building toward an integrated state-wide program despite the widely-separated locations of communities. Plans are under way to get a completely representative group of Nevada music educators to attend the Cal-Western Conference in Sacramento next April and thoroughly discuss organizational problems. Nevada will continue to hold festivals on the three-district basis. A clinic-festival is set for Ely, with neighboring towns of the district participating. Leading plans for this affair are Douglas Hawkins and Al Cluff. Winnamucca, with Bill Clark as director, will again be center of a music festival in late April. This district includes Elko, Wells, Calin, and Mattle Mt. The Las Vegas District Spring Music Festival, led by Horace Reed, will bring in representatives from the southern portion of the state. At the University of Nevada, located in Reno, renewed interest in music is being pushed by Professor Robert Z. Tate. Plans for a spring festival at Reno are also being projected, according to Nevada's MENC representative Felton Hickman, 650 Elko St., Reno.

New Hampshire Music Educators Association will hold a state-wide meeting in October at which time the dates and places for the season's forthcoming activities will be determined. + Present officers of the organization include: Pres.

—Gardner E. Wentworth, 34 Summer St., Lancaster; first vice-pres.—Charles A. Woodbury, Keene; second vice-pres.—Louis Pichierri, Concord; third vice-pres.—Elizabeth Hager, Portsmouth; sec.—Herman Hill, Peterborough; and Blanche Bailey, Sunapee; treas.—Jane R. Vogel, Tilton.

New Jersey music educators will open the 1948-49 season with a music education workshop October 22 at the State Teachers College in Montclair. The annual business meeting and luncheon is slated for Atlantic City, November 13. There will be guest speakers and, on November 14, a concert by the New Jersey All-State Orchestra and Chorus. The New Jersey All-State Band Clinic and Festival is tentatively scheduled for February 18-20. The Junior High School Music Conference and Festival is tentatively slated for May 14, and the New Jersey All-State High School Choral Festival May 21 at the State Teachers College, Trenton. + Special Projects workshops: Films and Records, at State Teachers College, Montclair, October 22 and December 3, respectively; Conference on Elementary Music, Phillipsburg, April 2; String Orchestra Clinic, Rutgers University, New Brunswick, May 7. + Officers who will continue to direct the activities of the group until November include: Pres.—Violet Johnson, Battin High School, Elizabeth; first vice-pres.—C. Scripps Beebe, East Orange; second vice-pres.—Doris E. Mooney, Montclair; sec.—Lena G. Bosshart, Milburn; treas.—Edmund Schill, Verona.

New Mexico music educators have scheduled an annual business meeting, election and workshop program during the state teachers association meeting at Albuquerque in October. There is no state contest. The NMMEA sponsors a clinic in February and each of the nine districts sponsors an annual spring festival. + Officers of the New Mexico MEA who will continue to direct activities of the group until the October election are: Pres.—Gillian Buchanan, Box 117, Portales; first vice-pres.—Carl Cramer, Albuquerque; second vice-pres.—Virginia McManus, Albuquerque; third vice-pres.—Neanne Powell, Carlsbad; fourth vice-pres.—Maude Oliver, Alamogordo; sec.—C. M. Stookey, Portales.

New York State School Music Association plans a summer reading clinic for directors at the New York State Music Camp, Otter Lake, August 30-September 1. The fall program involves area all-state groups during No-



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member in the following locations: Cortland, Dunkirk, Port Washington, Bolivar, Mexico, Oneonta, Plattsburgh, Schenectady, Whitesboro, Canandaigua, Glens Falls, Lancaster, White Plains, and Potsdam. These events include band, orchestra, and choirs of selected students from the respective areas. The spring program is the contest-festival area state finals. The locations for the 1949 contest have not yet been designated. The annual conference in Rochester will include an all-state band, collegiate orchestra, and directors' choir. This conference will be held at the Eastman School of Music December 2-4. + Officers of the New York State School Music Association include: Pres.—Elvin L. Freeman, 6 Erie St., Pulaski; vice-pres. (band)—Burton Stanley, Cortland; vice-pres. (orch.)—Harold Henderson, Auburn; vice-pres. (choir)—Howard Marsh, Hastings-on-Hudson; sec.—Dean Harrington, High School Building, Hornell.

North Carolina Music Educators Association has announced that its next annual band, orchestra, vocal and piano clinic and business meeting and election of officers will take place sometime in October at Womens College, Greensboro. Announcement will be made later regarding the winter sessions (probably February) of the all-state orchestra and eastern and western division all-state bands. The district contests will be held in March; the choral festival will be held in Greensboro during the state contest finals April 18-21. Contests are sponsored by the state Music Contest-Festival Association, whose president is H. Hugh Altwater, dean of music at Womens College, Greensboro. + NCMEA officers who will hold office until October include: Pres.—Robert O. Klepfer, Box 296, Mooresville; vice-pres.—James C. Pfohl, Davidson; sec.—Ora Schindler, Greenville; treas.—Bernard Hirsch, Marion.

North Dakota Music Educators Association plans call for an all-state vocal and instrumental clinic October 21-22 at Grand Forks, during the annual meeting of the state education association. Sectional meetings will be held at the clinic, with vocal and instrumental demonstrations in the elementary, junior and senior high school fields. The state contest is in the process of reorganization and probably will soon be in the hands of the State High School League. At present, John Howard of the University of North Dakota has charge. + Continuing to direct NDMEA activities are the following: Pres.—H. O. Berquist, Fargo Public Schools, Fargo; first vice-pres.—Paschal Monk, Minot; second vice-pres.—Clarion Larson, Bismarck; sec.-treas.—Ruth Lawrence, 620 S. 10th St., Fargo.

Ohio Music Education Association preview of the 1948-49 activities indicates the customary full program will be carried out. The annual convention will be held in Toledo, December 2-4. Competition-festivals will be held in each of the eight districts followed by state finals, at Columbus, for vocal and instrumental solos and ensembles, and for bands, orchestras and choruses. + Officers of the Ohio Music Education Association include: Pres.—A. D. Lekvold, Wespiser Pl., Oxford; exec.-sec.—Clark Haines, 305 Peach Orchard, Dayton.

Oklahoma Music Educators Association, planning on future growth, hopes to have a state piano clinic, a state music bulletin, a state-wide and district music clinic and campus workshops. There are two state contests being planned—one, a vocal contest at the State University in Norman, the other, an instrumental contest at Oklahoma A & M College, Stillwater. Nine districts are planning to hold contests: Tahlequah, Ada, Alva, Durant, Bristow, Goodwell, Oklahoma City, Tonkawa, Weatherford. + A workshop in elementary music will be held at the Northeastern State College, Tahlequah, October 22-23. A string workshop at the University of Oklahoma will be held early in 1949. + Currently holding OMEA offices are: Pres.—John Paul Jones, Northeastern State College, Tahlequah; vice-pres. (instrumental)—A. H. Long, Oklahoma City; vice-pres. (vocal)—Charles H. Cunningham, Ponca City; chairman (elementary)—Gerald Whitney, Tulsa; sec.-treas.—Ronald Gerard, Claremore.

Oregon Music Educators Conference will hold state meetings in fall and spring. District and state contests and festivals as well as band, orchestra and vocal clinics are in the 1948-49 program of OMEC. The fall business meeting at Salem will be held in December during the annual session of the Oregon Education Association. The spring meeting will be held in Portland in April in conjunction with the MENC Northwest Division convention. + OMEC officers who will continue to direct the activities of the group include: Pres.—Vernon L. Wis Carson, 324 N. Capitol, Salem; vice-pres.—Howard Miller, Newberg; sec.-treas.—Bertha Alm, Portland Public Schools, Portland.

Pennsylvania Music Educators Association's next annual business meeting and election will occur December 2-4, in the Forum Building, Harrisburg. There will be vocal workshops, clinics on the elementary and junior high school levels, five workshop clinics in the instrumental field, and a demonstration of high fidelity record playing equipment. There are many interesting PMEA activities listed for 1949. District orchestra festivals will be held in late January, and the state orchestra festival in Greensburg February 10-12. Also in February will be the PMEA district chorus festivals. The state chorus festival is slated for Pottsville March 24-26. College band festival will be held April 2. District band festivals will occur in April, with the state finals in band being held at Bradford May 12-14. Pennsylvania state contests are sponsored by the Pennsylvania Forensic and Music League, of the University of Pittsburgh Extension Division, Lynn Thayer, executive secretary. + Present officers of PMEA are: Pres.—R. Leslie Saunders, Senior High School, Lebanon; first vice-pres.—Clement Weidemeyer, Stroudsburg; second vice-pres.—Hummel Fishburn, State College; sec.-treas.—M. Claude Rosenberry, Chief, Dept. of Public Instruction, Harrisburg.

Rhode Island Music Educators Association reports a successful season of musical activities. The biennial business meeting was held in June and a new staff of officers for the RIMEA was elected. They are: Pres.—Roger

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W. P. Greene, 66 Dana St., Providence; first vice-pres.—Mary Howard Remington, East Providence; sec.—Eileen Barry, 97 Ferncrest Ave., Edgewood; treas.—Beatrice I. Colvin, West Warwick. President Greene will form his board of directors this summer. The RIMEA does not sponsor contest festivals, but does run two all-state concert festivals, which are being planned for next spring. Rhode Island music educators have bought blocks of tickets for free distribution to the concerts of the Rhode Island Philharmonic Orchestra and to the Rhode Island Conservatory of Music opera productions. The RIMEA is also offering a \$300 scholarship to the best vocalist or instrumentalist under twenty-six years of age, to be used at some accredited college or school of music. Also, a small newspaper, "The Rimer" (Rhode Island Music Educators Report) is being published.

South Carolina Music Educators Association is planning meetings in Columbia in October and March. The state music contest-festival is scheduled for April 14-16. The state instrumental clinic will be in February. Both are to be held at Winthrop college in Rock Hill. County festival-contests are also being planned for spring. These dates are to be announced later. + Present officers of the SCMEA are: Pres.—Harriette Cleveland, 204 King St., Columbia; first vice-pres.—Mrs. Eleanor C. Little, Columbia; second vice-pres.—Robert Van Doren, Columbia; sec.-treas.—Pat Garnett, Parker High School, Greenville.

South Dakota music educators hope to have a special projects workshop prior to the meeting of the South Dakota Education Association scheduled for Aberdeen, November 21-24. Special Projects Committees and Curriculum Consultants Groups will meet in Aberdeen, Sunday evening, November 21, for a pre-convention dinner. The South Dakota High School Music Association has slated a business meeting at Huron in September. + Officers of the South Dakota High School Music Association are: Pres.—E. C. Coddington, Supt. of Schools, Ipswich; first vice-pres.—H. S. Freeman, Supt. of Schools, Mobridge; sec.-treas.—Ralph T. Fulghum, University of South Dakota, Vermillion. The MENC state representative for South Dakota is Gertrude Bachmann, 1107 Ninth St., Rapid City.

Tennessee Music Educators Association scheduled a meeting of the executive board June 10-12 at Smoky Mountain Music Camp. A new set of TMEA officers assumed their duties on March 18. Included in the 1948-49 program of activities is the state vocal festival March 17-18, 1949, tentatively set for Knoxville. A state band and orchestra festival is also being planned. The tentative time and place arrangements are Murfreesboro, April 22-23. The next annual business meeting is set for April 15 at Nashville. + Present TMEA officers include: Pres.—Edward H. Hamilton, 631 Orlando, Knoxville; first vice-pres.—Tom Hewgley, Columbia; second vice-pres.—Gaston Taylor, Memphis; sec.-treas.—Taylor Hagan, 2411 Brasher Ave., Nashville.

Texas Music Educators Association will hold its 1949 Convention Clinic in Galveston, February 10-12. A complete program will not be arranged until the executive board meets in

Galveston August 4. Ten regional festivals, sponsored by the Texas University Inter-Scholastic League with the TMEA acting as consultant regarding matters of policy, are held every spring. + Officers directing TMEA activities are: Pres.—Eucl Porter, Hardin-Simmons University, Abilene; chairmen: (band)—Jack H. Mahan, Texarkana; (orchestra)—P. C. Martinez, Tyler; (vocal)—Don Morton, Stephenville; sec.-treas.—D. O. Wiley, Lubbock.

Utah Music Educators Association will open its 1948-49 activities with clinic sessions prior to the meeting of the Utah Education Association October 7-9 in Salt Lake City. The annual business meeting and election will also be held at this time. Other features of the Salt Lake City clinic will be an all-state chorus and all-state orchestra. The UMEA plans to have student groups trained by out-of-state conductors with clinics for orchestra, band, chorus and piano music education workshops, and wind and string instrumental ensembles. State contests are sponsored by the Utah High School Activities Association, A. P. Warnick, president. Utah is divided into nine regions and each section sponsors its own contest or festival. The 1949 festivals will be held in April, with locations not yet definitely set. + Presiding over the UMEA during the past season have been the following: Pres.—Jesse Lillywhite, 837 25th St., Ogden; vice-pres. (band)—Farrel D. Madsen, Provo; vice-pres. (orch.)—John G. Hilgendorff, Provo; vice-pres. (vocal)—Newell B. Weight, St. George; vice-pres. (elem.)—Rosie Hill, Salt Lake City; sec.—Lester H. Thrasher, 781 25th St., Ogden; treas.—Elvis B. Terry, Orem.

Vermont Music Educators Association announces its annual business meeting and election of officers will be held in Burlington, October 7-8. Another meeting is on the calendar of activities for 1949 but the time and place have not yet been decided. Plans for the annual festival are also incomplete and will be announced later. The VMEA works with the Lions Club of Burlington and the Headmasters Club of Vermont in sponsoring the state contests. + Current officers of the VMEA are: Pres.—Esther E. Mesh, Box 251, Randolph; vice-pres.—George Low, Rutland; sec.—Priscilla Bedell, 50 Pine St., Bellows Falls; treas.—Doris Newton, Montpelier.

Virginia Music Educators Association 1948-49 schedule begins in Richmond October 28-29 with a business meeting and election. An all-state string orchestra clinic is being planned for December 3-5, and all-state band and music education workshops are slated for the first two weeks of February. The VMEA also sponsors state contests, working in conjunction with the Virginia Music Festival, Inc., Mrs. Randolph H. Catlin, president. Five district vocal and instrumental festivals are scheduled for March and April, and the state finals will take place in May. + Holding VMEA offices until the October election are: Pres.—Sharon B. Hoose, 606 15th St., N. W., Charlottesville; vice-pres. (vocal)—Florence Booker, Arlington; vice-pres. (instrumental)—William J. Nicholas, Lynchburg; sec.-treas.—Ruth Emmert, 1 Monroe Terrace, Radford. + Lester S. Bucher has been appointed Virginia state supervisor of music.



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Washington Music Educators Association will begin its year's activities with the holding of a series of clinics on elementary school music in cooperation with the State Department of Public Instruction. No state convention is being planned because the WMEA plans to participate fully in the Northwest Regional Conference to be held in Portland, Oregon. District festivals will be held in the Spring in each of the six WMEA districts. State committees will be re-activated in cooperation with the MENC Advancement Program. WMEA President Francis H. Baxter is taking one year's leave of absence. + Carrying on activities of the organization are the following: first vice-pres.—Harriet Charlton, Ballard High School, Seattle; second vice-pres.—Delwin Jones, Tacoma; sec.—Eleanor Tipton, Clark College, Vancouver; treas.—Jack Francis, Puyallup.

West Virginia Music Educators Association has set its next annual business meeting and election of officers for the Hotel Chancellor, Parkersburg, November 19-20. Choral and instrumental workshops and music education forums will be held at this state meeting, in line with the agenda of the MENC Advancement Program. + Officers of the WVMEA who will continue until November are: Pres.—Miriam Gelvin, Marshall College, Huntington; vice-pres.—Karl V. Brown, Spencer; sec.—Mrs. Lureata Martin, Box 527, Charles Town; treas.—Doris Fleming, Parkersburg. + The State Bandmasters' Association will sponsor a band clinic in January, an all-state choral and orchestra festival in April and an all-state band festival in May—all at Huntington.

Wisconsin School Music Association's outstanding summer activity is the annual summer music clinic on the University of Wisconsin campus in Madison. Music educators of national fame train the all-state band, all-state orchestra and all-state chorus. Numerous student ensembles and solo recitals are planned by vocal and instrumental specialists. + This year, the summer clinic was scheduled July 5 to August 14. The annual business meeting of the Wisconsin School Music Association will be held November 3 in Milwaukee during the convention of the Wisconsin Education Association. Other music education clinics are being planned for January 6-8 at the University of Wisconsin, February at the Milwaukee State Teachers College, and March at the Stevens Point State Teachers College. Eighteen District Music festivals will be held, as usual, in April and May. The state finals in solo and ensemble contests will be held in Madison, May 14. + Officers of the Wisconsin School Music Association are: Pres.—K. R. N. Grill, 1039 Weston Ave., Wausau; vice-pres.—R. A. Parker, Whitewater; sec.—H. C. Wegner, 210 State St., Madison. + Lloyd Schultz has been appointed Wisconsin state supervisor of music. Address: State Board of Education, Madison.

Wyoming Music Educators Association is planning a clinic concert with all-state groups, string workshop and percussion workshop to be held during the first week of December. Plans are being formulated for a broad and varied program of activities, states President Vagner in a recent communication, indicating special em-

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Ensemble Lists

A NEW BOOK of comprehensive music lists for instrumental ensembles will be ready about September 1, according to an announcement by the National School Band, Orchestra and Vocal Association. The best compositions of the last five centuries are represented in the volume. Works published up to May 1, 1948, have been included, with music for over seventy different instrumental combinations being listed. Many new instrumental classifications appear in the book. All are considered suitable for either contest or public performance.

Each number is carefully graded for difficulty on a scale of I to VI. The selection and grading of music for these lists represents the painstaking work of a committee of twenty-seven teachers, symphony players and opera orchestra members. All have had many years of experience teaching and performing in ensembles. The committee personnel represents a cross-section of musical America, being drawn from fourteen widely separated states. Junior and senior high school, college and conservatory teachers are included in the membership.

In the Foreword to the volume, General Chairman Irving Tallmadge of the NSBOVA says: "Because ensembles are so extensively used not only for contest, but for public performance, home enjoyment, as well as for the development of real musicianship, this list of materials has been made both varied and inclusive. Numbers range in difficulty from elementary to college and conservatory level, and are listed alphabetically by composer in each grade of difficulty. In general, grades II through V are considered of senior high school level. For program purposes, however, it is quite possible to find music of real beauty and significance in the grade II classification. Only mature and technically proficient students will find grades V and VI within their grasp. . . Considerable program music has been listed, and to help bridge the gap between the student and the contemporary composer, several works in the ultra-modern idiom have been included."

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Fanny C. Amidon, head of the public school music department at Valley City (N. Dak.) State Teachers College since 1899, died at her home in Valley City the first of March. Miss Amidon was a leader in music circles in North Dakota and for thirty-five years a member of the MENC, joining in 1913, later becoming a Life Member.

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David W. Hughes, for seventeen years director of instrumental music in the Elkhart (Indiana) Public Schools, has announced his resignation to become chairman of the orchestra department of the Arthur Jordan Conservatory of Music in Indianapolis, replacing Victor Kolar who has resigned. Mr. Hughes is a vice president of the National School Band, Orchestra and Vocal Association, heading the Band Division, and was chairman of Region Three of the NSBOVA from 1944 until the recent reorganization. He is president of the Indiana chapter of the American String Teachers Association and chairman for the Indiana State Committee on String Instruction; member of American Bandmasters Associations.

Highlands Chapter No. 15, composed of MENC Student Members at New Mexico Highlands University, Las Vegas, crowned its year of activities by acting as host to some four hundred high school students who participated in the Band Festival held on the University campus April 24. Both the planning and operation of the Festival was under the direction of the student members' organization, which Lloyd N. Garrison of Las Vegas heads as president. The chapter has been active throughout the year in arranging meetings with guest speakers, and in holding discussions and demonstrations in connection with various phases of music teaching under the sponsorship of Mrs. Roberta Henderson Zohn of the music faculty, who is also New Mexico chairman for the MENC Committee on Student Membership and Student Activities.

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Scope of the Music Education Program

CONTINUED FROM PAGE EIGHT

lar word patterns and associations, unless the music is so familiar that the sounds themselves recall the memory of previous experiences. This is, without doubt, the reason why musical repertory expands so slowly. In music we understand and, perhaps, come to love what we already know because the familiarity of the patterns of sound gives us a comfortable sense of well-being and security.

Music may be a universal language in the sense that a musical vocabulary has no linguistic barriers, but, if it is a universal language, it is a very difficult one. The educator who believes that an understanding of music is a valuable, even an essential, part of the equipment of a well-educated man is faced with a major problem. The training of the ear is in most cases a long and arduous task. The musician may be willing to devote the time and effort required to develop an adequate technic of hearing—though there are altogether too many musicians who, having ears, hear not—but for the layman the task is formidable in its demands. He therefore substitutes goals which are easier to realize successfully. The student of "appreciation"—and the quotation marks around the word are generally fully merited—is taught the dates of the composer's birth and death, something of the history of his life, a bibliography of his works, something of the manners, morals, and customs of the age in which he lived, and a wash of words describing, generally most ineffectively, the "idiom" in which he wrote; he is classified as classicist, romanticist or impressionist.

In the music criticism of today we are flooded with a plethora of words, "neo-classicist," "neo-romanticist," "post-expressionist," perhaps "hyper-neo-post-expressionistic romanticist"—terms which seem to me to be generally meaningless. The value of these courses, if any, comes, I believe, through whatever experience in listening the student may acquire when he is subjected to the music itself. Such listening experience is, in my opinion, worth infinitely more than dozens of lectures on history and aesthetics. When the listening is done under the direction of an enthusiastic teacher who inspires the student by the intensity of his own devotion to the art, its value may be real and its influence far-reaching. Even the smallest beginning in the direction of the development of the technic of listening is basic and honest, and forms a firm foundation for future growth.

Another point worthy of emphasis is that aesthetic discussion and criticism, before the student is aurally prepared for it, may tend to make hypocrites of us all. We are informed that certain music is "good" music, other music is "mediocre" and still other music is "bad." I am speaking now entirely in aesthetic terms. It is quite possible that certain music may be physically bad for us at certain times. I would not, for example, suggest listening to the last movement of the



HOWARD HANSON

[This article is taken from the manuscript of an address delivered by Dr. Hanson at the first general session of the Biennial Convention of the MENC, Detroit, April 1948. Dr. Hanson, internationally renowned as a composer and conductor, is Director of the Eastman School of Music, Rochester, N. Y. He is president of the American Music Council, past president of the Music Teachers National Association, and past president of the National Association of Schools of Music.]

"Rites of Spring," or certain types of the more violent boogie-woogie, while digesting a hearty dinner. To label music in qualitative terms is another matter. To classify all of the music of Bach as "great" and all of the music of Offenbach as "trivial" tends to develop a kind of a social register of music.

The precious attitude toward the arts has always seemed to me one which educators should discourage. A healthy, robust and honest appreciation should, within reasonable limits, allow the hearer to enjoy in varying degrees many different types of music. The sounds which proceed from the scores of Palestrina, Handel, Mozart, Debussy, Grieg, Prokofieff, and Gershwin, vary enormously, but each makes its particular contribution to the sensitive musical ear. A love for the music of Bach does not necessarily preclude the enjoyment of the music of Morton Gould. And I believe this catholicity of taste, which I would regard as a strength rather than as a weakness, develops quite naturally if we listen with an honest ear.

If the great literature of music is to be appreciated by large masses of people, if our college courses in music appreciation are to accomplish their basic purpose of sensitizing the ear to an understanding of the language of sound, then we must not only develop new pedagogic technics, but we must use more fully and completely the mechanical means already at our dis-

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posals. In this regard, certain of today's developments are, to put it euphemistically, something less than hopeful. I have always been an ardent advocate of free enterprise in American broadcasting, preferring the ills that we have under the commercial systems to those that might come under a bureaucratic government control. The success of our system of broadcasting, however, depends upon the goodwill and judgment of the great broadcasting companies. During the present days of apparent affluence, radio time on the networks has been almost entirely given over to advertising companies which have deluged the American public with meretricious programs. We still have broadcasts of the Boston Symphony Orchestra, the Philadelphia Orchestra, the NBC Orchestra, the Detroit Orchestra, the Orchestras of the Nation series, and the Metropolitan Opera, for which we are grateful. Certain hours, however, which were formerly given over by certain networks to interesting and sometimes venturesome programs of new music, have of late been abandoned to the advertisers or to jazz orchestras. It used to be possible, if one stayed up late enough, to hear good music on the radio. Now, even those late hours are denied us. Such capitulation to greed—for this seems the only accurate description for it—is not good either for music or, indeed, for private radio control which pleads guilty to its own bad judgment.

An equally unfortunate development, and one which seems pathetic, is that found in the field of frequency modulation broadcasting. Frequency modulation—as most of you know—is broadcasting on a shorter wave length in which the sound is transmitted with much greater clarity and fidelity. Such broadcasting is especially valuable in the transmission of music. By a recent decision of the American Federation of Musicians, the broadcasters "won" their right to broadcast simultaneously over short and long wave. The result is that, whereas formerly it was possible for the music lover to hear at least occasional broadcasts of recorded symphonic music over frequency modulation stations while the long-wave stations were broadcasting soap operas, it is now possible to hear the same soap opera over either AM or FM by simply punching a button. This is a tremendous development! It is now possible to hear "Portia Faces Life" with greater fidelity than ever before. This constitutes a flagrant misuse of a medium which might, if properly used, go far toward reducing objections to present-day commercial broadcasting.

A far more serious matter is the decision on the part of the American Federation of Musicians to prohibit its members from making further recordings. I am conscious of the inequities which formed the basis for this decision. The present outmoded copyright laws, drawn up before the days of the radio, the sound film and the juke box, give scant protection to the composer and little to the performer. It is true that electrical transcriptions could, at least theoretically, destroy the livelihood of all but a few performers in the recording industry.

The musicians' union and its president, James C. Petrillo, have no objection to recordings for home use or for educational purposes. They do object to the use of electrical transcrip-

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tions which deprive the musician of legitimate employment. Yet, the present boycott against recording does its greatest damage to the reproduction of serious music. It particularly harms the American composer who must see his music gather dust on the shelf while the music of his foreign colleague is recorded abroad and exported to this country. Above all, it takes away from the layman the most powerful means for the development of musical understanding, and it deprives the music educator of his most potent weapon against musical illiteracy, for the record and the phonograph are as important to the musician as the microscope is to the biologist, the telescope to the astronomer, or the slide-rule to the mathematician. It is to be hoped that the musician may not long be deprived of these tools which he so desperately needs in a world of sound that still belongs so completely to Portia and Spike Jones.

I cannot conclude this talk without commenting on the third phase of the Conference's program: music in the world community. We, as musicians, feel that the musical art is capable of performing a real service in the world community. We know that it transcends national boundaries, that it even penetrates iron curtains, that the skald and the troubadour have, since the beginning of time, roved about from country to country, frequently carrying into foreign lands a greater understanding of their distant neighbors. We feel, too, that music has not been used to the degree which many of us feel it might be used.

For the past two years I have served as a member of the U. S. Commission for UNESCO. Being the only musician on the Commission I have done what I could to see that the potentialities of music were recognized. In this respect I can report to you some modest progress. After many months of discouragement, it is possible to report that music at last has a place in the thinking of the Commission. It is also possible to report that the formation of a special music panel for the U. S. Commission of UNESCO has been formally authorized and is now formed. The panel will have subcommittees attached to it, devoted to special problems such as musical reconstruction and rehabilitation, music education, the exchange of persons and of music, a special representative on the panel devoted to the study of copyright problems, and the like. In this work I have had the invaluable cooperation of the Conference's associate executive secretary, Vanett Lawler.

If this work is to be successful and if music is to play any part in the important work of UNESCO, I am sure I do not need to tell you that the cooperation of every musical organization in the United States is urgently needed. Music is represented in the U. S. Commission by the National Music Council. Never before, to my knowledge, has music been recognized officially as a valuable agent in the promotion of international understanding. Never before have we been given such a challenge for service. To the degree that we meet that challenge will the confidence of our colleagues in other

fields be measured and justified. We have been fairly vocal, as a profession, on the importance of music in the lives of peoples and nations. Now is our chance to prove whether or not our protestations were honest and sincere. In the language of the frontier we now must "put up or shut up!"

For the sake of our profession and our country, for the sake of the world community which so desperately needs tolerance and understanding, I plead with you for your cooperation. Music has always, in its highest manifestations, been the language of the human spirit, representing its highest desires and its noblest aspirations. It has been a language of love, of affection, of spiritual discernment and understanding. If we, as its agents, become worthy of the art which we serve it may be that music may become a potent force for the promotion of human brotherhood and world peace.

Bessie Stanchfield, Los Angeles County Music Supervisor, died March 24. At the time of her death, she was working for a doctor's degree at the University of Southern California. Miss Stanchfield had been a teacher for many years in St. Cloud, Minnesota, before assuming her Los Angeles duties in 1945.

George Lanson has been appointed to the western sales force by the Music Publishers Holding Corporation (Harms, Inc., Remick Music Corp., New World Music Corp., Advanced Music Corp., M. Witmark & Sons).

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Music and the School

THE following facts on music education and the public's desire for it are taken from the first national survey ever made of the public interest in music. The survey was made for the American Music Conference by an independent research firm, A. S. Bennett Associates of New York, and is based on the findings of interviews with 4,537 families or 15,566 individuals in 74 cities, towns and rural areas.

The American public is overwhelmingly in favor of instruction on musical instruments offered in the schools, in the same way as cooking classes, manual training or physical education—paid for out of tax-supported school funds. On this public opinion question, 85% voted "yes," 5.4% voted "no" and 9.8% had no opinion. Two-thirds of those favoring this plan think the instruction should be given free, while 23% think there should be a small charge, 10% being undecided.

Little difference was found between families with children, who voted 88% in favor of such a plan, and families without children who voted 80% in favor. Actually, the negative votes from families without children were very small (6.8% compared with 4.4% for families with children). Some of those without children felt unqualified to judge and voiced no opinion. Furthermore, the opinions did not appear to be biased by whether or not the family had children of school age, indicating that American families believe music should be a part of the educational system for the good of the community and country as a whole, and not as a direct benefit that might be derived just for those families with children of school age.

It is interesting to note that those families who would benefit most by free school music, such as the lower income groups, foreign born and colored families, and the relief and unemployed, are slightly less favorable to the plan than the public as a whole. No significant differences as to attitude were found by size of city or geographic section.

A large majority (73%) of those favoring a public school music plan believe that lessons should be given during school hours, and 85% think credits toward graduation should be given for school music.

One out of six boys and one out of four girls (children under 20 years of age) now play, or formerly played, a musical instrument. Participation by children is highest in the 10-14 age bracket, 36.9% of the girls and 22.7% of the boys in this age group being present players.

However, these figures on participation are in direct contrast to the belief of 94.5% of American families (with and without children) that every child should have an opportunity to find out if he is interested in learning to play an instrument. Family income, of course, has a lot to do with the low participation figures. Instrument ownership in the different income groups points toward this. Whereas 45% of "A" families (\$5,000 and over annual income) have present players, only 20% of the "D" families (\$2,000 and under) have players of musical instruments.

Not very many parents want their children to be professional musicians. Of parents favorable to starting children on instruments, only 1.4% have professional aspirations for them. A large majority (71.6%) stress music as personal enjoyment for the child and 43.7% think of the educational and cultural value of music.

The average adult believes the children should start taking lessons at the age of seven. As the child becomes older, there is less chance he will get started playing. Although parents are definitely planning or seriously considering starting 57.4% of the seven-year-olds, they have the same thought for only 30.4% of the 11-14 group and 12.7% in the 15-18 bracket. These figures are an indication of how important school music training can be in making music a permanent part of children's lives.

The facts are that, although schools have made much progress in recent years, music training in the schools is still inadequate, according to public opinion. Only 20.4% of present players had actual music training in the schools.

When parents start their children on musical instruments, 70% of them will play the piano, 4.4% will play bowed string instruments, 4.2% fretted string, 6.8% wind instruments. At present the average child will continue to study and play for a period of five years. Half the former players stopped because they were "too busy; had other interests," 28.7% lost interest and almost as many disposed of their instruments or didn't have any. Only 4.7% stopped because they had been forced to play by their parents and less than 10% said the reason was lack of talent and poor progress.

Parents and prospective players need more encouragement from outside the home. Asked whether anyone had encouraged them to start their children taking lessons, 78.1% said "no one." The school teacher encouraged only 5.5% and the music dealer 4%.

Among the activities and groups outside the home that increase the interest in music, churches rated foremost. Movies and musical shows and the schools tied for second place as stimuli of musical interest. City-size breakdown of the answers shows sharp differences. In large cities, movies and musical shows are first in importance followed by orchestras and concerts, schools and dance bands. In rural America, churches and schools were first. Next came movies, musical shows, and dance bands.

Raymond Kendall, professor of music at the University of Michigan and acting director of the Rachmaninoff Fund, has been named as visiting professor of music and acting director of the College of Music at the University of Southern California. Professor Kendall is president of the Music Teachers National Association, chairman of the MENC College and University Curriculum Committee. He will take up his USC duties on September 1, succeeding Max Swarthout, retiring Dean of the College of Music.

Mark H. Hindsley, assistant director of bands at the University of Illinois since 1934, has been named acting director for the next two years to take the place of Director Austin A. Harding who retires September 1. Mr. Hindsley was president of the College Band Directors National Association in 1947, and is serving this year as a member of the Board of Directors of the Association.

Looking Ahead

MEMO FOR FALL

Our fall publication schedule has been approved and the music is now being published. Below are listed a few highlights for chorus, band and orchestra which are already available. Many of you will receive advance notices about specific new material but we want to give you some idea of what to expect. We feel certain you will find variety, originality, appeal and musicianship in all the forthcoming compositions. Watch for our letters and read them — the information will prove extremely helpful in arranging your programs. If you are not on our mailing list please send us your name, school address and official position, also tell us what performing organizations you direct.

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THE Music Awards enter their tenth year conducted by *Scholastic Magazines* with the cooperation of MENC, as one of the projects of the Creative Music Committee, Helen Grant Baker, Chairman.*

This year Columbia Records will sponsor all classifications of the Music Awards. Columbia will present cash awards for first (\$25), second (\$15), and third (\$10) prizes in each classification. Certificates of Merit with the Scholastic Gold Seal go to all students winning prizes and honorable mentions.

In addition, Columbia Records will present an album of specially chosen records to each winner of a prize or honorable mention. Titles of albums offered for each division are given under "Classifications and Prizes."

Now, for the first time, groups of students may submit cooperative music projects for judging in Scholastic Awards under the new classification (No. 10), Group Projects. Prizes for the projects will go to winners' schools.

Individual works in Projects may be submitted for regular awards in one of the other nine classifications.

A word to the wise: When your students plan their entries for the Music Awards, be sure that you both read all the information that is given below. Entries may be disqualified for failure to observe the rules!

CLASSIFICATIONS AND PRIZES

Eligible students may enter compositions in any or all of these classifications:

- (1) **SONG** for solo voice (any voice) with original accompaniment. 3 prizes; 6 honorable mentions. Album: *Celebrated Operatic Arias*, Bida Sayao, soprano, with The Metropolitan Opera Orchestra.

- (2) **PART-SONG** with piano accompaniment. 3 prizes; 3 honorable mentions. Album: *Prokofiev-Alexander Nersky, Cantata, Op. 78*, The Philadelphia Orchestra, Eugene Ormandy, conductor, with Jennie Tourel, mezzo-soprano, and The Westminster Choir.

- (3) **PART-SONG** without piano accompaniment. 3 prizes; 3 honorable mentions. Album: *A Choral Concert*, De Pauw's Infantry Chorus.

- (4) **HIGH SCHOOL SONG**. 3 prizes; 3 honorable mentions. Album: *A Robeson Record of Popular Favorites*, Paul Robeson, baritone, with the Columbia Concert Orchestra, Emanuel Balaban conducting.

- (5) **PIANO SOLO**. Any style or rhythmic movement. 3 prizes; 6 honorable mentions. Album: *Ravel—Piano Concerto for the Left Hand*, Robert Casadesu, piano, with The Philadelphia Orchestra, Eugene Ormandy, conductor.

- (6) **INSTRUMENTAL SOLO** with piano accompaniment. 3 prizes; 3 honorable mentions. Album: *Frank—Sonata in A Major for Violin and Piano*, Zino Francescatti, violin, and Robert Casadesu, piano.

- (7) **Composition for SIX OR LESS INSTRUMENTS**. 3 prizes; 3 honorable mentions. Album: *Mozart—Quintet in a Major for Clarinet and Strings*, Reginald Kell, clarinet, and the Philharmonia Quartet.

- (8) **Composition for ORCHESTRA**, more than six instruments. 3 prizes; 3 honorable mentions. Album: *Britten—The Young Person's Guide to the Orchestra*, Liverpool Philharmonic Orchestra, conducted by Sir Malcolm Sargent.

- (9) **Composition for BAND**. 3 prizes; 3 honorable mentions. Album: *Morton Gould Symphonic Band Album*, Morton Gould and his Symphonic Band.

- (10) **GROUP Project**. 3 prizes to be given to the winners' schools. Album: *Humperdinck—Hansel and Gretel* (Complete Opera), Eise Stevens, Nadine Conner, Thelma Votipka, Lillian Raymond, Clarence Turner, John Brownlee, with The Metropolitan Opera Chorus and Orchestra, Max Rudolph, conductor.

RULES AND INSTRUCTIONS

DEADLINE. Entries must go to Scholastic Creative Music Awards, 7 East 12th Street, New York 3, N. Y., postmarked no later than March 14, 1949.

WHO MAY ENTER. Any boy or girl is eligible if regularly enrolled in seventh through twelfth grades in any public, private, or parochial school in the United States or possessions and Canada. Students graduated in January or February, 1949, are free to participate if work entered was completed prior to graduation.

Special Note: Because there were no Scholastic Creative Music Awards in 1948, we make a special exception in 1949 for students who were high-school seniors in 1948. Any student who graduated in June, 1948, may submit compositions to the 1949 Music Awards, provided these compositions were composed while the student was in school. Entry blanks, in these cases, must be signed by the student's high-school principal and music teacher.

HOW AND WHAT TO ENTER. All compositions must be original.

Send no entry fee. None is required.

All compositions must have entry blanks. Write Scholastic Creative Music Awards, 7 East 12th Street, New York 3, N. Y., for a sample.

Compositions must be written legibly in black drawing ink on music manuscript paper not larger than 12x15 inches.

An eligible student may submit any number of entries for any or all classifications.

For classifications 1, 2, 3, and 4, students may submit either original lyrics (verse or words for music) or they may set published verse to music.

If published verse is used, the source must be given. Verse free of copyright restrictions preferred. (Check with your local librarian.)

Recordings of compositions are welcomed. Be sure to pack with great care to avoid breakage. Send return postage and label for all recordings.

Copyright is not necessary for compositions entered in the Music Awards.

JUDGING. Decisions of the judges are final. Judges may, in addition to awarding listed prizes, award the distinction of "Commendation" for compositions which show special merit, but which do not win a prize or honorable mention.

WINNER NOTIFICATION. Award winners will be notified early in May through their school principals. Checks, certificates and albums will be forwarded to principals. The names of prize winners and their teachers will be announced in Student Achievement Issues of *Scholastic Magazines*, May 1949.

RETURN OF ENTRIES. Winning entries will not be returned. Non-winning entries will be returned only if return postage and self-addressed envelope are included.

PUBLICATION AND PRESENTATION. *Scholastic Magazines* retains the right to authorize non-profit presentation and reproduction of all manuscripts receiving awards. In the event of commercial publication by the composer or *Scholastic Magazines*, all royalties remain the property of the composer.

GROUP PROJECTS

A GROUP PROJECT is any work involving creative music which is the result of cooperative group effort by students: cantata; musical show; music to accompany a play, pageant, festival, etc. Individual compositions in the project may be by one or more students. A teacher may supervise work on the project directly, but the compositions must be original with students.

Any part of a project, if composed by one student, may be entered in any of the other nine classifications in the Music Awards, if it is appropriate. Such compositions may receive separate consideration for individual awards in this manner.

SPECIAL FORM OF ENTRY for Group Projects. All entries for a group project must be in one portfolio or folder, no larger than 15x20 inches.

Each project must carry on its outside cover the name and address of the school, the name of the principal, and the name of the teacher who directed the project.

Any entry which is to be considered for an individual award must carry a regular entry blank and must be checked on the entry blank for separate entry. In this case, both Group Project and the individual classification should be checked. Write Scholastic Creative Music Awards, 7 East 12th Street, New York 3, N. Y., for a sample.

If the Group Project is submitted in booklet form, extra copies should be included of any compositions to be considered separately. These should, of course, carry the entry blank.

Each entry in a group project is subject to rules 1-17, but these entries need not be subject to the limitations of classifications 1-10.

Each project must be accompanied by a list of the separate pieces included. A table of contents will serve this purpose.

Separate entries previously submitted in the Scholastic Creative Music Awards may be included if the students responsible for them did not graduate before May or June, 1948. (See special note under rule 2.) These entries may not be considered for individual awards.

For further information write to Scholastic Creative Music Awards, 7 East 12th Street, New York 3, N. Y.

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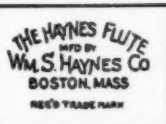
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oh dear me dept.

edited by mark time



THE conductor of this column announces with regret the absence of this column from this issue due to temporary absence of the conductor—and, for that matter, the absence of something to conduct. "I," said he in an exclusive interview, from which all representatives of the press were excluded except himself, "am deeply disappointed."

[Oh dear me, mr. time, some contributions have just come in, including your own, printed above in its entirety, if the *New Yorker* will pardon our use of the phrase. You will like the first one, mark—and it is addressed to us, so we, we trust, are not violating editorial privilege by printing it in the space where your highly esteemed column would be if it were *was*? subjunctive is contrary to fact—proofreader].

Complaint

From an irritated reader whose name at a guess may be Mike (or Millicent) Jones—initials being M. J.: "Oh dear me, if you start something why fuddle? Oh dear me gave promise of a genuinely original and light touch in the staid, dry and almost constantly stays dry JOURNAL. I was irritated by the complete absence of the column from the April-May issue."

[Oh dear me, it's true. The absence of the column last month was even more completer than this month.]

Also Printed in Entirety

Dear mark time: Here's a bouquet of wilted petunias to say congratulations on the column—and long may it "oh dear me!" It is just what we all need to jolt us back to the right perspective with a chuckle when life gets just too, too serious.

Musicians in general, harpists in particular (I hope), will get at least a grin from these personal experiences I send along by way of moral and editorial support.

Take tuning—there just ain't no way to keep forty-six (46) temperamental harp strings sounding harmoniously, but perspiration and perseverance helps! Yet one audience participant, when I momentarily held up a program to pull strings down once more to a low organ pitch,

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was overheard to remark, "Why didn't she tune that thing last week?"

Prominent orchestra position of harp and harpist brought comment on the long passages of silence, but neglected to mention that the harpist when she played was out on a limb in flashy solo cadenzas. "Harpist Brings Relief" headed one editorial flash, remarking that it was fortunate harpists were decorative since they played so seldom—and giving me an extreme aversion to the particular formal which was described in detail. I had trouble with my eyes for six months—saw red all the time!

A harpist, as is quite generally known, needs a truck and a black silk dress. Another "must" is a sense of humor for use when harp and harpist get hysterically stuck in a revolving door, or when an amiable gent gently tosses the harp through a chandelier! Something is always happening—and usually there are strings attached.

—ELIZABETH SEARLE LAMB, Route 9, Topeka, Kansas.

[Oh dear me! Please give us the data on the chandelier experiment.]

Here and There Dept.

The subscription department of a magazine published in the vicinity of 64 East Jackson Boulevard, Chicago, Illinois, had a bit of trouble because the Post Office claimed to have encountered difficulty in delivering magazines to a subscriber. This explains it all:

"I desire to inform you that Arian B. Johnsen of Butte, Montana was the same person of that name whose address was Box 98 of Schenectady New York but has been changed to Tampa Florida for the winter. I failed to notify you of my change of address. Sincerely, Arian B. Johnsen."

Of Course

Dear mr. time: A couple of hours after I read your oh dear me column in the February-March JOURNAL, the following remark was made to me by a sixth-grade boy who is studying the trumpet:

"Mr. Backman says that as soon as I learn a little more about cosmetics I can be in the Orchestra."

He meant chromatrics.

—FRANCES HARRIS, music teacher, Arnada Elementary School, Vancouver, Washington.



[This is the end of the third installment of the oh dear me dept. Whether there will be another depends entirely on benevolent Journal readers, some of whom, anonymous & otherwise, have in the nick of time, so to speak, administered the necessary oxygen (or is it smelling salts, or perhaps intravenous feeding?) to sustain the small spark of life which persists for one more issue without apology.

The apt cartoons were supplied by art student Otto Rosenbusch and Scholastic Art Awards, to whom (there is another inadvertent whom; but we are so dependent on whoms and whomsoevers, whether or not inadvertent) complete acknowledgment was made in the February-March issue—m.t.]

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